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THE LANDSCAPE AND PASTORAL PAINTERS OF HOLLAND

83
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RUISDAEL HOBBEMA CUIJP POTTER

5400

By FRANK CUNDALL
EDITOR OF "AN ELEMENTARY HISTORY OF ART: PAINTING"

NEW YORK
SCRIBNER AND WELFORD
1891

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"Landscape painting, and fresh and vivid descriptions of nature, alike conduce to heighten the charm emanating from a study of the external world, which is shown us in all its diversity of form by both, while both are alike capable of combining the visible and invisible in our contemplation of nature."—*Humboldt's 'Cosmos.'*

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PREFACE.

In the following pages an endeavour has been made to tell, so far as the materials at command would permit, the stories of the lives of the four principal landscape and pastoral painters of Holland, the details of which—meagre enough unfortunately in some cases—have been supplemented with notes on their predecessors and cotemporaries in Art.

Although the later day appreciation of Dutch Art, especially in the case of Hobbema and Cuijp, is undoubtedly due to the initiative of English connoisseurs, yet during the last few years Dutch savants have shown a justifiable pride in the works of their great countrymen. Special mention must be made of Heer Veth's valuable articles on the Cuijp family in 'Oud-Holland,' the latest treasury of Dutch research, and of the recent communications of Dr. Bredius to the same periodical. Here also must be mentioned M. Michel's recently-published monographs of Ruisdael and Hobbema, the former of which appeared while these pages were passing through the press.

The appended lists of the principal works of the masters catalogued under their present positions, as well as the Bibliography, will, it is hoped, prove of use for reference. Any corrections for a future edition will be gladly received by the author.

All the full-page illustrations are direct reproductions of the paintings, and the various etchings and original drawings have been copied in facsimile. The smaller sketches, made from the paintings for this work, are given in order to indicate the composition of the various pictures.

F. C.

WALLINGTON, SURREY,
November, 1890.

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INTRODUCTION.

THE Low Countries must be regarded as the cradle of Landscape Art. Long before rural scenes were depicted for their own sake, much attention was paid by the Van Eycks, by Memlinc and by Van der Weyden, by Dirck Bouts * and a host of others, to landscape backgrounds. But it was not till the dawn of the seventeenth century that landscapes became a recognised subject for an artist's pencil. Many of these painters of country scenes were no better able than their fellow-labourers in portraiture and historic art to withstand the influence of the great Art movement in Italy. Numberless artists left the Netherlands for the sunny south, and although a few were tempted by the beauties of the Tyrol and Switzerland, yet many, such as Poelenborch, Asselijn, Pijnacker, Berchem, the Boths, Du Jardin and De Heusch, reached Italy and stayed there long enough to acquire a richness of colouring and a finish of composition which they would probably never have attained in their native land, and in which the influence of the German Elsheimer played no small part. But on the whole it must be admitted those who have done most for Dutch Art—those whose works are now most highly prized —never went beyond the confines of their own country, and remained true to themselves and to the life of the Netherlands.

* His epitaph, on his tomb in the church of the Récollets at Louvain, runs as follows :—"Claruit inventor in describendo rure."

And this is especially noticeable in the case of Hobbema, Cuijp and Potter, and to a great extent of Ruisdael also. But although the limited space of the present volume only admits of the inclusion of these four chiefs of Dutch landscape and pastoral art, yet it must not be supposed that others did not execute work which, at times, at all events, came near to theirs.

The chief landscape and animal painters of Holland may all be said to have been born and to have died within the limits of the seventeenth century. The only two exceptions are Van Goijen, who was born four years before the century began, and Hobbema, who outlived it by nine years. If we take, for example, the year 1650, Van Goijen was then fifty-four, Aart van der Neer forty-seven, Jan Both about forty, Wijnants perhaps about thirty-five, De Koninck thirty-one, Cuijp and Berchem thirty, Everdingen twenty-nine, Du Jardin twenty-eight, Potter twenty-five, Ruisdael twenty-two, Adriaen van de Velde fifteen, and Hobbema twelve — all, except the last two, capable of doing master-work. Turning to the subject-painters, we find that Hals was about seventy, and Rembrandt forty-four, whilst a host of others, such as Van der Helst, Flinck, Hoogstraten, Adrian van Ostade, Bol and Anthoni Palamedes, were all in the zenith of their power.

The minute touch and love of detail inherent in the Dutch character have proved no small stumbling-block in the way of the full realization of Landscape Art. It is, of course, difficult to compare modern work with old, but a century hence Rousseau, at his best, will possibly be held a greater landscape painter than Ruisdael; Troyon will be justly placed above Potter, and the pictures of Corot and Daubigny will be more highly thought of than those of Hobbema and Wijnants; although the present craze for works of the Barbizon School will probably, before many years are passed, suffer a decline.

That the Auction Mart is no true criterion of the artistic merit of paintings—even after the lapse of centuries since their production—becomes evident when we consider the case of the two great Dutch landscapists. Critics are unanimous in placing Ruisdael above Hobbema, and yet the works of the former have never realized such high prices as those of the latter. This is, however, doubtless due in part to the greater scarcity of Hobbema's productions.

That landscape art demands, more than portraiture and historic painting, a bold treatment follows as a natural sequence from the fact that, as a rule, we regard our fellow-men near to us, and nature at a greater distance. Had Ruisdael and Hobbema and Wijnants, lived in these days, they would doubtless have treated their art in a bolder manner. At that time they had not dreamt of the practice now prevalent with some searchers after truth — and first it is said adopted by Daubigny*—of painting a picture completely out of doors. The minute preparatory studies of detail which the Dutchmen made, naturally led to the production of highly-finished paintings. On the other hand, the Dutchmen of the seventeenth century undoubtedly possessed an honesty and simple-mindedness of purpose in their Art which well compare with the habits of some latter-day painters. They loved their art, not for its profit, but for the pleasure it afforded them. And it seems hard that they should not have received even a tithe of the sums which their works now realize. [In the face of the large amounts which their works now command, it is pitiable to think that Ruisdael ended his days in an almshouse, and Hobbema found his last resting-place in a pauper's grave.] It is surely hard to blame them for the absence of qualities which they, from their very natures and surroundings,

* Also said of Creswick.

could not possess, or for the prominence of those characteristics which were the very essence of their work—a truthful representation of their country and their lives: and Mr. Ruskin hardly does them justice when he says, "Amongst the professed landscapists of the Dutch School, we find much dexterous imitation of certain kinds of nature, remarkable usually for its persevering rejection of whatever is great, valuable, or affecting in the object studied."

No other painters have given us such a large insight into the cotemporary domestic life of their countrymen as the Dutch. The Italians devoted their energies to the glorification of the Church. The majority of Spaniards did the same: when Velazquez painted cotemporary scenes, as he often did, it was usually of some royal pageant or battle-scene. In Germany we have little beyond the portraits of Holbein and others, and it was not until Hogarth came that scenes of English life were depicted. The truth of Dutch genre, and architectural painting, is well known; as regards the landscapists, Ruisdael has handed down to us faithful representations of his native Haarlem seen from a distance: Hobbema makes us intimately acquainted with the surroundings of Dutch cottage-life in the seventeenth century: Cuijp, with the affairs of the well-to-do classes, and with his favourite pastoral scenes: whilst Potter gives us the farm life of his time with a truth that has never been rivalled.

A landscape painter's life is truly enviable. He is, or can be if he will, ever at one with his subject. For him there is no troublesome sitter, no stupid model who will not conform to his wishes. Nature is, to those who seek her aright, a perfect model. She has moods for all, from the downright representations of Hobbema and Constable to the misty morns of the dreamer Corot. Variable, she may be; but untrue, never.

A CASCADE. BY RUISDAEL.

From the painting in the Gallery of the Hague.

BARGES ON A CANAL. By Ruisdael.
From a drawing in the British Museum.

CHAPTER I.

JACOB VAN RUISDAEL.

Haarlem—Early Painters—The guild of St. Luke—The Ruijsdael family—Mennonites—Izack and Salomon Ruijsdael—Jacob Ruijsdael, son of Salomon—Jacob van Ruisdael, son of Izack : birth : influence of Everdingen : removal to Amsterdam : poverty : will : death : acquaintance with Hobbema, Adriaen van de Velde, Wouwerman, and other artists—Genealogical table—Jacob van Ruisdael : signatures and dates on pictures—Subjects of his pictures : waterfalls, views of Haarlem, landscapes, forest scenes, sea-pieces—Criticisms by Ruskin, Blanc, Kugler and Goethe—Paintings on the Continent and in England—Etchings.

THE majority of the principal towns in the Netherlands played a part more or less important in the history of the art of the

country. To Haarlem—famous for its heroic defence against the Spaniards—was assigned a rôle by no means insignificant. In fact, after Amsterdam, no town was so rich in painters. In portraiture and corporation pieces its townsman, Frans Hals, was second only to Rembrandt; in views of towns, the Berck-Heijdes, and in cavalry pieces, Wouwerman, were unequalled; while in landscape Jacob van Ruisdael stands pre-eminent in a country to which landscape painting owes its rise and some of its greatest triumphs. Indeed, Haarlem may be said to have been the birth-place and centre of that realistic form of Landscape Art which is so essentially Dutch.

Of the predecessors of Ruisdael at Haarlem, the principal were the three fathers of landscape art, Pieter de Molijn,* Jan van Goijen,† and Jan Wijnants,‡ to whom must be added his uncle, Salomon Ruijsdael, Esaias van de Velde,§ Jan van der Meer, of Haarlem,‖ and Allart van Everdingen.¶ Though

* A native of London, entered the Guild of Haarlem in 1616, of which he became doyen in 1633; died in that town in 1661.

† Born at Leyden in 1596, he received his early instruction in art from four unimportant painters, Koenraad Schilperoort, Isaak Nicolai, Hendrik Klok, Willem Gerretzen and others. When in his nineteenth year he made a tour through France, and studied under Esaias van de Velde. After a short stay at Haarlem, he settled at Leyden; but in 1631 he went to the Hague, and in 1640 was elected President of the Painters' Guild, and there died in 1666.

‡ A native of Haarlem, he was probably born about 1615 or 1620 (Dr. Bredius keeps to the old date, 1600 (?)). His earliest picture bears date 1641. Between 1660 and 1665 he left Haarlem and settled at Amsterdam, where it is assumed he died some time after 1679, the latest date on any picture bearing his signature.

§ A native of Amsterdam, born about 1590. In 1610 he joined the Protestant Community at Haarlem, and entered the Guild there two years later; but in 1618 he became a member of the Painters' Guild at the Hague, where he died in 1630.

‖ So called to distinguish him from Jan ver Meer, of Delft. He was born in Haarlem in 1628, passed all his days there, and there died in 1691.

¶ Born at Alkmaar in 1621; studied at Utrecht under Roelandt Saverij, with whom he travelled through the Tyrol, and at Haarlem under Pieter de Molijn. He had two brothers, Cesar and Jan, who were painters of

some of them only remained in the town for a time, yet all exercised an influence on its art. De Molijn was one of the earliest to paint cavalry combats, skating, and such like scenes. Though he gave prominence in his pictures to men and animals, yet he was one of the first to devote his attention to landscape, which he depicted with much truth. From the fact that many of his best paintings are in Sweden, it is thought that he, like Everdingen, sought subjects in Scandinavia.

Van Goijen, who was the father-in-law and master for a time of Jan Steen, was not content with painting only. He speculated in paintings, in houses, and in tulips for which Haarlem was especially famous; and, so far as one can gather, he was more successful with flowers than in either of his other ventures. Van Goijen may fairly be said to be the first to have represented landscapes—or rather canalscapes—for their own sakes. He saw that there was poetry in the flat watery landscapes of his native land. His subjects are simple—a canal, usually running straight across the canvas, with boats, and on its further bank a group of cottages, or a town such as Flushing, Nymegen, Utrecht, or Dordrecht. His sky-line as a rule is placed very low in the picture: sometimes not more than a quarter of the canvas is given to the landscape, the remainder being devoted to fleecy clouds. This characteristic is seen, though not to the same extent, in the works of Salomon Ruijsdael, De Koninck, Van der Meer, and sometimes in the early works of Jacob van Ruisdael. Foliage is never introduced to any great extent into his pictures. It is a significant fact that Van Goijen—the father of landscape art—should have been elected President of the Artists' Guild at the Hague, an honour which, with all our profession of

note. He was a member of the Artists' Guilds of Alkmaar and Haarlem. About 1640–45 he travelled in Norway, and on his return settled at Haarlem, but in 1653 he removed to Amsterdam, where he died in 1675.

liberalism in art, has never been paid to a landscape artist by the British Royal Academy. As a landscape painter, pure and simple, Wijnants has few superiors, but for his figures he was compelled to seek extraneous aid. His pictures display great minuteness of detail, especially in weeds and plants in the foregrounds in his representation of roads; but they lack the imagination of Ruisdael and the charm of Hobbema. He may be called the painter of the wayside. Esaias van de Velde, who enjoyed the patronage of the House of Orange, was particularly fond of representing cavalry skirmishes. As the teacher of Van Goijen, he is worthy of note here. Van der Meer, of Haarlem, contented himself with depicting the flat dunes around the native town, but he possessed not the power of composition which Ruisdael displayed when treating such subjects. A good example of his art is in the Brunswick Gallery. Allart van Everdingen, consciously or unconsciously, gently satirised the good people of Haarlem by painting *Diogenes seeking an honest man* in their market-place. The picture is now in the Hague Gallery. But it is on his influence on Ruisdael that his chief interest rests. When he went to the Baltic—with which his native town was in frequent communication, for the Dutchmen sought in Scandinavia the wood for their vessels—history tells us that he was shipwrecked, and then made a number of sketches on its rockbound coast. These studies served him in after life for the subjects of many a rocky landscape and wild cascade, which gained for him the title of the "Salvator Rosa of the North." Everdingen has left, besides a number of etchings of woody landscapes and cascades, a series of fifty-seven plates illustrating the history of "Reynard the Fox:" the original drawings in burnt sienna are in the British Museum.

As much of the somewhat scanty details which have been handed down to us respecting the lives of the Netherlandish

artists is derived from the records of their guilds, it may not be inopportune to glance for a moment at the history of the guild of St. Luke of Haarlem, of which city Jacob van Ruisdael was, after Hals, the most famous painter.

The first mention of this guild is found in the record of the endowment, on the 28th February, 1504, by the widow of a certain Floris van Adrichem, of three masses a week to be said on the altar of St. Luke in the Groote Kerk, or church of St. Bavon. The altar was near the north-west pillar in the middle of the church, one of the large pillars which supported the tower: but in the time of the Reformation, it was removed to the church of the Great, or Shodden, Carmelites. In the early stages of these trade associations, when they were known merely as brotherhoods or confraternities, each had its altar in some particular church, and its members celebrated festivals and funerals in common.* The Haarlem guild was—as was customary—governed by a dean (*doyen*) and several commissioners elected annually. Even in those days they appreciated the truth of the motto adopted by their descendants, *L' Union fait la force*, and this, like other corporations of St. Luke, was composed of members of numerous kindred crafts.† While exercising judicial authority in trade matters, in binding themselves to serve in a military capacity for the purposes of defence, those old Dutch artists did not forget their charitable obligations. In 1660, we read, all the fees were doubled in order to provide funds for an orphanage which the guild supported. Their last charter bears date

* Woltmann and Woermann, "Geschichte der Malerei."

† It contained painters, engravers, painters on glass, and illuminators, sculptors, architects, astronomers, picture dealers, gilders, frame-makers, glass manufacturers, pottery and porcelain manufacturers, cabinet makers, carpet-weavers, goldsmiths, watchmakers, workers in copper and tin, and printers and binders. The goldsmiths left the guild in 1576.

1751, and on the 23rd October, 1789, the guild was dispersed by the action of the corporation.

The name of Ruijsdael is first mentioned in the records of this guild in 1623, when Salomon Ruijsdael was admitted a master, and again in September, 1640, when the following entry occurs:—"Restored to the dean the act of the sale with reduction, held by the brothers Ruijsdael the 10th August last, in the place called ''t Pant' for the benefit of the Society." Lotteries of the works of members of the guild were not uncommon in those days.

Two years later the dean and committee of the guild called a meeting to discuss the desirability of putting down the numerous public auctions of pictures which were being held. All painters and engravers and picture-dealers were invited to attend, amongst them were Izack and Salomon Ruijsdael. They were probably the brothers Ruijsdael referred to above. A little later on they are mentioned as not having adhered at all to the resolution passed at the meeting.

Van der Willigen points out that Izack must have been either a painter or a picture-dealer, and as no painter of that name is known, he was in all probability a picture dealer, to which he united the trade of frame maker; and he doubtless carved some of those fine ebony frames which suit so well the pictures of the Dutch masters, and which afford such a relief in a picture gallery to the interminable gilt frames of other schools. "Bürger"* and Dr. Bode both, however, think that Izack was a landscape painter, and Mr. (now Sir) J. A. Crowe in his edition of Kugler's 'Handbook' agrees, and points to three landscapes in the galleries of Frankfort, Vienna, and Brunswick. The first and last are signed I. R., the second I. v. Ruijsdael. And it is now generally admitted that he was

* The late Théophile Thoré.

a painter. Woltmann and Woermann mention pictures by him at Munich and Berlin and in the French provincial Museums of Bordeaux, Orleans, Lyons, and Rouen.

The family of Ruijsdael took its name from a château and hamlet—existing in 1630, but now no longer standing—in the neighbourhood of Naarden, a fortified town, south-east of Amsterdam. The Haarlem register of marriages under date 9th March, 1642, records the marriage of Izack Ruijsdael, widower, of Naarden, and Barbartjen Hoevenaers, a spinster of Haarlem. Izack apparently belonged at one time to the Mennonite Sect,* but later he became a member of the Reformed Church, for in 1660 his daughter Maria, a young girl of seventeen, was baptized. Izack was then living in the St. Pieter Straat. In 1672, he lost his second wife, and in 1677 he himself died, and was buried in the new church.

Salomon Ruijsdael, his brother, who was born at Haarlem about 1600, and who had joined the guild of St. Luke as a master in 1623, became in 1647 a member of the committee, and, in the following year, dean. In 1669 he reappears as a member of the committee. In this same year his name is inscribed in the register of the Mennonites. He was then living in the Kleine Houtstraat; but he died in the following year, and was buried in St. Bavon behind the

* A religious sect which sprung up in Holland and Germany about the time of the Reformation, and which is identified by many writers with the sect of the Anabaptists, with whom the Mennonites held several leading doctrines in common. They received their appellation from Simon Menno, who was born at Witmarsum, a village in Friesland, in the year 1505. In 1536 he left the Roman Catholic Church, in which he was a priest, to preach his doctrines throughout Holland and Germany. The followers of Menno very soon split into two sects, the Flemings and the Waterlandians, so called from the countries in which they arose. In the seventeenth century the Mennonites obtained toleration in Holland, Germany, and England. In the year 1630, a considerable part of them arranged their differences, in a Conference at Amsterdam, and formed a union, which was renewed in 1649.

choir on 1st of November, 1670. His wife had been buried in the same church ten years previously, the 25th of December, 1660, and a daughter had been buried there in 1650. Salomon Ruijsdael belongs, with Pieter de Molijn and Esaias van de Velde, to the founders of the School of Haarlem landscape painters, of which school Jacob van Ruisdael was the chief. Salomon's work, though richer in tone, resembles much in style that of Van Goijen. His pictures chiefly represent canals bordered by willows, with houses on their banks, and occasionally winter scenes. He only now and then approaches to the excellence of his celebrated nephew, Jacob. His principal works are *The Halt*, in the Amsterdam gallery, and two *Ferries*, in the Brussels and Antwerp galleries.

Van der Willigen tells us of a second Jacob van Ruijsdael, he who is mentioned by Van der Vinne as the son of Salomon, and as entering the Guild of St. Luke in 1664—sixteen years later, therefore, than our Jacob, the son of the frame-maker. This second Jacob was married in the same year (1664) to Geertruijd Pietersdr. van Ruijsdael of Alkmaar. As several painters married on entering the guild, we may assume that joining the guild was considered in those days as equivalent to winning their spurs in art. This Jacob van Ruijsdael left Haarlem, and settled at Amsterdam probably in 1666, as it is proved by the register of attestation of the Flemish, German, and Frisian Mennonite church assembled at the "Lam" (lamb) at Amsterdam. Under date, 30th July, 1666, Jacob Ruijsdael and his wife are mentioned as coming from Haarlem, and being received by their brothers and sisters in religion. Dr. Bredius has discovered in the archives of Amsterdam an act,* dated 3rd February, 1673, in which Jacob

* In this act occurs the signatures of the two Jacobs. Each adds, as was then the custom, the name of his father, thus :—*Jacob van Ruijsdael, Salomonsz—Jacob van Ruisdael, Isaacksz.* See 'Oud-Holland,' vol. vi.

van Ruijsdael Salomonsz, widower of Geertruijd van Ruijsdael, contracts to marry a certain Annetje Jans Colijn, whose sole *dot* consisted of the clothes in her possession. In this act he calls himself a shopkeeper, and in the will executed between them in the following July, a hosier; but in a later document mentioning his widow he is expressly referred to as a painter. It is probable therefore that he, like others of his cotemporaries, combined trade with art. Shortly before his death he returned to his native town. In the register of deaths at Haarlem under 16 November, 1681, is recorded the interment of Jacob van Ruijsdael in the cemetery of St. Anna. This entry, Van der Willigen points out, refers to Jacob the son of Salomon and not to Jacob the son of Izack the frame-maker, and he adds that, "It is very probable that Jacob had been a follower of his father Salomon. It is a pity that one cannot now discover his works and distinguish them from those of his illustrious cousin." Much has been done however in that direction since Van der Willigen wrote. One of his principal works, a *Wooded Landscape*, in the Rotterdam Museum, signed and dated 1665, tends to show his inferiority to his great namesake. Other works attributed to him are the *Entrance to a forest*, in the Cassel Gallery, and landscapes in the galleries of Dresden, Stockholm, and Bordeaux. After the death of Jacob, the son of Salomon, his second wife Annetje Colijn demanded that her four children should be baptized in the reformed church of Amsterdam, 29th January, 1682, because she had been prevented from doing so by her husband, who was a Mennonite.

Jacob van Ruisdael, the principal subject of our Memoir, was the son of Izack by his first wife, and was probably baptized into the Mennonite faith, the faith of his father. M. Blanc surmises from the fact that he more than once painted a view

of the Jews' cemetery at Amsterdam (as in his picture of a convent cemetery in the Dresden gallery, commonly called the *Jewish Cemetery*), that he might have belonged to the Jewish religion, but this is altogether impossible. His father was a Mennonite, and he himself was in his old age assisted by his Mennonite "friends."

The date 1635 given by some writers as the year of his birth is manifestly wrong, as an etching and two pictures by him bear date 1646, and we know that he entered the guild of St. Luke at Haarlem in 1648. Dr. Bode places his birth as early as 1625; but, according to a document discovered by Dr. Bredius, in which Ruisdael, on the 9th June, 1661, declared himself to be thirty-two years old, he must have been born between June 10, 1628, and June 9, 1629.* About this time Haarlem, in spite of the great fire of 1576 which had destroyed between four and five hundred houses, possessed 42,000 inhabitants. We know nothing of his early youth. Van der Vinne, who is followed by Houbraken, tells us that his father was a frame-maker, and this (as we have seen) seems to be true, but we cannot so readily believe Houbraken when he tells us that Jacob studied and practised medicine, and gained "a great reputation as a surgeon," for his name does not appear amongst the list of physicians and surgeons of Haarlem or Amsterdam of that date, although Immerzeel mentions a *Cascade* painted by a Dr. Jacob Ruijsdael, which was sold at Dordrecht in 1720. There is, however, a possibility of the truth of the assertion made by several writers that he studied under Everdingen, for the latter is known to have resided at Haarlem in 1645–46, where he married in the former year, and joined the guild in the latter. At all events, the work of Everdingen at one time had great influence on his style, as is shown by his

* 'Oud-Holland,' vol. vi. p. 21. See also p. 41 of this book.

pictures of northern scenery. There is no evidence in favour of his having been a pupil of Berchem, as has been asserted. Dr. Bode thinks that he studied under his father, and perhaps under his uncle Salomon. His early works, those which he executed at Haarlem, have sunny and attractive effects, which the poetic renderings of his later years do not possess.

We do not know under what circumstances he lived at Amsterdam, whither he removed in 1659 (about the same time as Wijnants and six years after Everdingen had removed thither), in which year he obtained the rights of citizenship. As Van der Willigen points out, it was probably at the best only in a position little removed from indigence, and this idea is corroborated by the sad and gloomy feeling of so many of his works—forest scenes which breathe of loneliness and melancholy and wild and dreary waterfalls, for which he was glad to receive sixteen or twenty florins apiece, and which would now probably realize about one thousand pounds each. In May, 1667, Ruisdael, who was then living in the Calverstraat, opposite the Court of Holland, was in very ill-health, and he signed a will * at the notary's office in the Egelantiersgraft (wild rose canal), leaving all he possessed to a half-sister born of his father's second marriage, with the proviso that she should pay to her father all the sums that were due to him. Her guardians—Salomon Ruijsdael and his son Jacob—were made responsible for the execution of this clause. We read in the register of Transfers of Haarlem under date 11th April, 1668:—

"In the presence of Jacob van de Camer, Public Notary, living in this town, admitted by the noble Court of Holland and the Magistrates of Haarlem, the honourable Izack Ruijsdael, resident in this town, certifies that he will cede, assign, and give his entire property by this act, to his son the honourable Jacobus Ruijsdael, living at Amsterdam, all his rights,

* 'Oud-Holland,' vol. vi.

his movable goods, such as kitchen utensils, cupboards, chests, benches, chairs, beds and bedding and linen,—as well as bonds and all the assignor possesses, or is likely to possess in the future; the whole in payment of the sums of money lent him by his son, according to the proofs given on this subject, the assignor promising besides not to make any further claim or to retain anything. This is according to the formalities of the present act. Done and passed in the above-mentioned town of Haarlem, in the presence of Pieter Sasters and Willem van de Camer, witnesses.

"(Signed) J. v. d. Camer,
"*Public Notary.*"

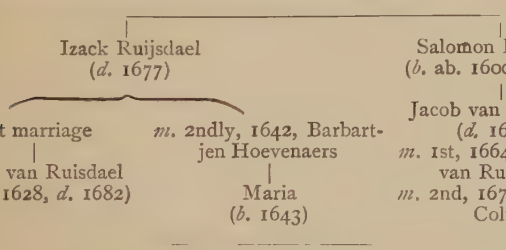
From this document, from which we learn incidentally that Jacob was a son of Izack, we see that Jacob helped to support his indigent father in his declining years, and at all events at that time was not entirely without means. On the other hand, history tells us that in 1681 his friends (*Vrienden*, thus the Mennonites called themselves amongst themselves) at Amsterdam, addressed to the Burgomasters of Haarlem a petition begging that something should be done for him, with the following result:—"The friends of Jacob Ruijsdael of Amsterdam having manifested a desire to procure a place for Jacob Ruijsdael in the hospital (*Aalmoezeniers huis*) at Haarlem, and engaging besides to defray the expenses of his board, we have granted their wish, and beg the regents to pay themselves well, so that the above-named boarder be no cost but a profit to the said hospital."

One may conclude that he accepted the proffered asylum; but he was not destined to enjoy it long, for in the following year, on the 24th of March, 1682, he was buried in St. Bavon—the *groote kerk*, the tower of which so often appears in his pictures. The fee for opening the tomb was four florins. Van der Willigen points out that Ruisdael was not married, or at any rate had not a wife living in 1681, for only one place was asked for in the hospital, and a husband was not admitted without his wife.

There is something very sad in his living and dying without

any near friends or relations. And yet he cannot have been quite friendless. Amongst his acquaintances he reckoned his rival Hobbema, for Ruijsdael was one of the witnesses to his marriage at Amsterdam in 1668. He must also have known Berchem, Lingelbach, Ver Meer of Delft, Adriaen van de Velde and Wouwerman, who all added figures to his landscapes. Amongst other artists who assisted him in this manner must be noticed Gerard van Battem,* a painter and etcher of Rotterdam, as in two *Views of Amsterdam* in the Berlin and Rotterdam galleries.

The above facts are all that the careful researches of Van der Willigen and Dr. Bredius have been able to gather about the family of Ruijsdael at Haarlem. From which it will be seen that but little has been handed down to us concerning the life of Jacob, the foremost landscape painter of Holland, and by some considered second only to Rembrandt amongst Dutch artists. So much confusion† has arisen with respect to the Ruijsdaels that it may not be amiss to append the following table showing their relationships :—



* He died at Amsterdam in 1690.

† Even Sir J. A. Crowe, in his revised edition of Kugler's 'Handbook,' leaves in Kugler's statement that Salomon and Jacob (Izacksz) were brothers, while he says that Jacob was the son of Izack, brother of Salomon. In the new edition of Bryan's Dictionary, Izack is said to be the brother of Salomon *and Jacob:* and M. Michel makes confusion worse confounded by a misprint which calls the son of Salomon, Isaac instead of Jacob.

It is to be regretted that we possess no authentic portrait of Ruisdael.

Like many of his countrymen, he painted both on canvas and panel. In early life he signed his pictures Ruijsdael; but all his later productions bear the signature Ruiſdael, which form is now usually adopted by the best art historians. In the former case the s is a short one; in the latter usually long. He alone of the four (Izack, Salomon and the two Jacobs) adopted the form Ruiſdael, and it is conceivable that he did it in order to distinguish his work from that of his cousin or his uncle. The initial letter of the name is usually a monogram of J and R, or v and R, and sometimes of J. v. R. Occasionally he merely signed with a monogram composed of J. v. R. (see page 144). He was apparently the first of his family to adopt the aristocratic *van*. His pictures were rarely dated. Those which are, extend as a rule from 1646 to 1649, though the dates 1661 (Amsterdam Gallery), 1667 (Munich Pinakothek), and 1673 (National Gallery), also occur.

The subjects of Ruisdael's pictures would suggest that he travelled in Germany, Switzerland, Norway, and even Italy; but no records exist of his travels, and, so far as one knows, he never went further from Haarlem than Groningen, Bentheim, or Wijk-bij-Duurstede, between which and Arnheim are some of the most hilly portions of Holland. M. Blanc thinks —and M. Michel thinks so too—it impossible to believe that he could have painted cloud-topped mountains and deep waterfalls from pure imagination or from the works of others; and he fancies that he, like Everdingen, visited Norway. From the pencil studies of fir-trees which he made, one may assume that he at least studied these trees from nature—where one cannot say—and did not take them second-hand from the works of Everdingen.

THE BLEACHING-FIELDS OF HAARLEM. BY RUISDAEL.

From the painting in the Gallery of the Hague.

Some of his pictures (such as *The Weir*, No. 160 in the Secrétan Sale) are as peaceful as Hobbema's. And amongst some of his justly most valued works are representations of the flat plains around Haarlem, depicted in a manner recalling De Koninck and Van der Meer of Haarlem. Examples are in the galleries of the Hague, Amsterdam, and Berlin, in the National Gallery and in the collections of Lord Northbrook, Mr. Holford and the Marquis of Bute. The scene is usually taken from the sandy dunes in the vicinity of the village of Overveen, about a mile and a half to the west of the town; Haarlem itself, with its church-spires and windmills, is seen in the distance, a prominent feature being the tower of the Groote Kerk, 255 feet high, which was completed in 1516, some twenty years after the body of the church. In the foreground are seen the famous bleaching grounds, now abolished, which, before the discovery of chemical means of bleaching linen, were a great source of income to the town. Linen was brought here from all parts of the continent to be bleached—and then went back again as "Dutch linen" or Holland.

In other pictures he gives us magnificent representations of fine old oak trees, veritable monarchs of the forest, in a manner which has only been approached in later years by Rousseau. Again, sometimes he depicts rich corn-fields, but usually placed on the verge of a forest whose deep shadows well contrast with the golden tints of the ripened crops. His mysterious and solitary waterfalls belong to his later period. He also sometimes painted the sea-shore as at Scheveningen. In his sea-pieces he frequently places a gleam of bright sunlight across waves of inky blackness.

"As for the sea-pieces," M. Blanc tells us, "one knows that Ruysdael excelled in them; it was not necessary for him to search far for his model. A few miles from Amsterdam where he stayed, was the Zuyderzee and,

apart from that, almost all the coast of Holland is bathed by the ocean. The Dutch School numbers many painters who have shone in the representation of marine scenes; but those of Ruysdael are easily distinguished from the works of the same kind; they carry the seal of his genius as all the rest. It is no longer the calm and transparent sea of Jan van Goyen, the large soapy wave, the dramatic storm, of Bakhuysen, still less the exact finish or the charming truth of Willem van de Velde. Ruysdael's billows are deep and dark; menacing even more than terrible; tempests have, with him, I scarcely know what measure of silence and restraint, of which the aspect fills one with an unexplained anguish and recalls the genius of Rembrandt."

And M. Michel, who also cannot speak too highly of his sea-pieces, says: "As a painter of the sea, he far surpasses all the marine artists." On the other hand Mr. Ruskin has not much to say in praise of his representation of water:—

"To suggest the ordinary appearance of calm water—to lay on canvas as much evidence of surface and reflection as may make us understand that water is meant—is, perhaps, the easiest task of art; and even ordinary running or falling water may be sufficiently rendered, by observing careful curves of projection with a dark ground, and breaking a little white over it, as we see done with judgment and truth by Ruysdael. But to paint the actual play of hue on the reflective surface, or to give the forms and fury of water when it begins to show itself—to give the flashing and rocket-like velocity of a noble cataract, or the precision and grace of the sea wave, so exquisitely modelled, though so mockingly transient—so mountainous in its form, yet so cloud-like in its motion—with its variety and delicacy of colour, when every ripple and wreath has some peculiar passage of reflection upon itself alone, and the radiating and scintillating sunbeams are mixed with the dim hues of transparent depth and dark rock below; to do this perfectly, is beyond the power of man; to do it even partially, has been granted to but one or two, even of those few who have dared to attempt it." And again he says: "Ruysdael's painting of falling water is also generally agreeable—more than agreeable it can hardly be considered. There appears no exertion of mind in any of his works; nor are they calculated to produce either harm or good by their feeble influence. They are good furniture pieces, unworthy of praise, and undeserving of blame."

M. Blanc, in a sympathetic essay on the poetry of his work, says, "Ruys-

dael was the painter of nature's elegies and the poet of souls tried by sorrow. He seeks the most mysterious solitude, paths untrodden; he sits at the foot of ruins; he wanders in the midst of deserted tombs, he follows the side of torrents of which the noisy and monotonous fall lulls human suffering to rest; at times he contemplates the ivy clinging to the large trees, mirrored in the midst of inundated plains. In a corner of the world, forgotten by man, where mourning nature seems to weep over her isolation, he lingers. The dying Goethe cried, 'Light, more light'; I imagine that Ruysdael in speaking of his cascades, rocks, waves and lowering clouds would have said: 'Sadness, more sadness.' He knew, in short, that kind of sentiment that Montaigne vaguely guessed, without having felt, when he wrote: 'I imagine that there is a certain kind of daintiness and fastidiousness even in the bosom of melancholy.' He had no need to search for funereal and terrible effects in his landscapes, to call to his aid thunder or the deluge. Often it sufficed him, in order to inspire in us an inexplicable melancholy, to show us a gigantic pine-tree, of which the foliage opens like a parasol at the summit of a trunk, tall and naked. The depth of the wooded landscape loses itself in the mists of the horizon; the tree raises itself lonely and detached against the deep sky; the still shadow darkens the waters of the lake which surround the narrow promontory where its roots are buried. One or two cows bathe further off, and the ripples of the water alone trouble the deep silence of this retreat. The idea, the arrangement, and the composition of the picture are of the greatest simplicity, and yet the effect is grand. A young German dreamer said to me one day when showing an engraving of the picture, 'I cannot look at this pine with the rigid foliage, the straight and bare trunk, in the country where its dark countenance dominates all the surrounding vegetation, without thinking of those earthly kings, who, reaching supreme power, find themselves alone and without friends by reason of their having no equals.'"

The following criticism from the pen of Kugler is less imaginative than M. Blanc's:—

"Jacob Ruysdael is, beyond all dispute, the greatest of the Dutch landscape painters. In the works of no other do we find that feeling for the poetry of Northern nature and perfection of representation united in the same degree. With admirable drawing he combined a knowledge of chiaroscuro in its most multifarious aspects, a colouring powerful and warm, and a mastery of the brush which, while never too smooth in

surface, ranges from the tenderest and most minute touch to the broadest, freest and most marrowy execution. The prevailing tone of his colouring is a full, decided green. Unfortunately, however, many of his pictures have, in the course of years, acquired a heavy brown tone, and thus forfeited their highest charm. Many also were originally painted in a greyish but clear tone. . . . Taken altogether, his wide expanses of sky, earth, or sea, with their tender gradations of aërial perspective, diversified here and there by alternations of sunshine and shadow, may be said to attract us as much by the deep pathos as well as picturesqueness of their character.

Ruisdael did not often paint particular views. As Linnell said of himself, he was no topographer, but whatever views he selected one feels that he represented the details with accuracy and care, although they were only considered a means to express his poetic melancholy, and the ensemble was frequently altered by him to meet his requirements. As a mere portrayer of nature, he was undoubtedly surpassed by Hobbema, Wijnants, Dekker, and others. In addition to the representations of the plains of Haarlem and the Dam and Fishmarket of Amsterdam, he occasionally depicted the old Palace or Castle of Bentheim, as may be seen in the examples in the galleries of Amsterdam, Rotterdam and Dresden; the Castle of Kostverloren on the Amstel,* near Beverwijk; and the Castle of Brederode: the two last also served as model to his friend and rival Hobbema. The Castle of Bentheim rests perched on a height above the Wechtel in the Province of Hanover, not far from the Dutch border; and in its woody neighbourhood—now the favourite haunt of Düsseldorf landscape painters—Ruisdael made many a subject for his pictures. He was not very successful with his few views of Amsterdam. "Only," says M. Michel, "the *View of the Damrak*, with the old church, which belongs to M. M. Kann,

* A view of this castle passed in 1834 from the De Berri Collection to that of Mr. George Stone. Cf. Smith, 256.

appears to us worthy of him." Several views of canals, gates and bridges of Amsterdam by him are only known to us by Blotelingh's engravings. In the Marquis of Bute's collection is an *Interior of a Gothic church* (called the New Church at Amsterdam) which is said to be by Ruisdael. Though he is not known to have ever painted a church interior, there is no reason why he should not have done so, and, as Dr. Richter points out, "the peculiar grey colouring of the walls is in accordance with the traditional ascription of the picture." The figures are by Wouwerman.

A pretty tale is told by Mrs. Jameson of the soothing influence of Ruisdael's work :—

"'I cannot express to you,' said a most distinguished statesman of the present day, as we stood together in the midst of his beautiful pictures, 'I cannot express to you the feeling of tranquillity, of restoration, with which, in an interval of harassing official business, I look round me here!' And while he spoke, in the slow, quiet tone of a weary man, he turned his eyes on a forest scene of Ruysdael, and gazed on it for a minute or two in silence—a silence I was careful not to break,—as if its cool, dewy verdure, its deep seclusion, its transparent waters stealing through the glade, had sent refreshment into his very soul."

One may perhaps assume that the distinguished statesman was Sir Robert Peel, and the picture a *Forest Scene* now (No. 854) in the National Gallery.

The number of works ascribed to Ruisdael is great; and it is highly improbable that he executed all that now bear his name. On the other hand, at one time Hobbema's name was removed from his works, and those of Ruisdael and other more popular artists placed in its stead. When the time came for the restitution of his rights it is possible that to Hobbema were ascribed some works which were really Ruisdael's, by those who considered that, while every rocky landscape must be by

Ruisdael, every peaceful scene of cottages beneath high trees with water-mills, must be by Hobbema. Amongst other artists whose work has been ascribed to Ruisdael, must be mentioned Roelof de Vries* and A. Verboom.† Smith in his 'Catalogue Raisonné' records no less than 445 works attributed to Ruisdael, and Waagen mentions 130 pictures by him in England. As we have seen, but few of his pictures are dated, and it is difficult to place them in anything approaching chronological order. Broadly speaking, his views of flat, sandy landscapes belong to his earlier years, and his waterfalls and romantic forest scenes to a later period.

In the Hermitage at St. Petersburg there are no less than fifteen of his works, of which a *Marsh in an Oak Forest* is by some considered his masterpiece. It is a typical work of the master, and full of peaceful solitude, into which he has introduced the often used symbol of death, a fallen tree trunk. Another is a view, said to be in the neighbourhood of Groningen, signed and dated 1647 : it must have been painted when he was about nineteen years of age. The rest of the pictures in the gallery are all landscapes.

In the Belvedere at Vienna is a large picture, entitled *The Forest*, six feet wide by five feet high. M. Viardot says it is "the largest, the most important, and perhaps the most perfect of Ruysdael's works, and the truest, most excellent portrait of simple nature that can be imagined. The only landscape paintings that can be placed above it are those dreamed of and composed by Claude Lorrain."

* Born at Haarlem in 1631 ; painted there from 1643 to 1669. Pictures by him are at Berlin, Amsterdam, Munich, Frankfort and Vienna (Liechtenstein and Czernin collections).

† He flourished in the latter part of the seventeenth century. The dates of his birth and death are unknown. Works by him are at Dulwich, Amsterdam, Brussels and Rotterdam.

In the Pinakothek at Munich are eight works by him, of which one, a *Northern Mountain Landscape* (No. 547), shows the influence of Everdingen: another, a *Steep road over a sandy hill*, is one of the few dated pictures by him; unfortunately, however, the third figure is illegible. It is read by Woltmann and Woermann as a 6, making the date 1667, or by others as a 4, which would make it a very early work. Its style rather points to this earlier date.

At Dresden there are no less than thirteen works by him, several of the highest class. Of these the most famous is the so-called Jewish *Cemetery*, which probably belongs to his later years. That Ruisdael borrowed the motive of his tombs from a Jewish burial-ground is proved, says Dr. Woermann, by the engraving which A. Blotelingh made in 1670 from two drawings* by Ruisdael, which, according to a contemporary inscription, represents the Jewish Cemetery at Amsterdam. The tombs in the picture are, in part, exactly like those in the drawing; but to them, Ruisdael added a mountain stream and a river. Of this work, M. Blanc writes:—

"But if one would understand the pathetic beauties that Ruysdael knew how to diffuse over even his most simple works, one must linger, with deep respect, before the celebrated canvas representing the Jew's Cemetery at Amsterdam. Three or four tombs, composed of large stones hewn in a simple and even rough style, are scattered in disorder at the foot of a large elm. The grass and the wild plants cover the uneven and stony soil, rarely disturbed by the foot of man. In the distance one sees a mass of bushy trees which surmount the spire of a chapel. The sky is dark, but there is a ray of sunlight, splendid and brilliant, piercing the clouds falling on this field of rest. The effect of this sunlight is dazzling; the whiteness of the tombstones, brilliantly lighted, is rendered still more remarkable by the contrast of the deep shadows which cover the other objects. One might say death and life; but the splendour of the day has

* Now in the Teyler Museum at Haarlem.

a coldness and a wanness which it is impossible to define! In vain the shining star throws her light and warmth on the stones of sinners :—

'The sun of the living no more warms the dead!'

"What an austere elegy, and what wonderful things can be done with the brush! The sky is above all a desolation which words are as powerless to explain. It is veiled, like the earth, with a dull tint. What grave and religious thoughts must not assail those three Jews, clothed in long robes, who wander there below in a narrow pathway winding between the tombs! Touching inspiration! the great painter has made hover over those men, faithful to those who are no more, a group of swallows, birds of memory, who every year build their nests in the same places."

A drawing by Ruisdael of the above scene, without the tombs or ruins, is in the His de la Salle collection in the Louvre.

Of the other pictures at Dresden, attention may be drawn to *The Chase*, a magnificent work, with figures by Adriaen van de Velde, which certainly add nothing to the value of the picture; *The Monastery*, a really fine picture; a view of the *Castle of Bentheim*, and a fine *Waterfall by a Castle*, one of the best examples of this phase of his art. In 1813, Goethe wrote an essay on Ruisdael as a thinking artist,* and in order to consider him from this point of view he takes three pictures in the Dresden gallery—*The Waterfall*, *The Monastery*, and *The Cemetery*. After praising the waterfall, he says of the second :—

"Richer, and more attractive in composition, it has a similar motive—to represent the Past in the Present. This is accomplished in a most marvellous manner—the dead and gone brought into connection with the living. On your left hand, you see a ruined, destroyed monastery, but behind it some buildings maintained in good repair, probably the dwelling of some official or agent, who still collects taxes and rents, though they do not any longer bring life to the place, as they did in the old time.

"In sight of those buildings stands a round copse of lime trees planted in antiquity, and still growing on—to signify that the works of Nature live and last longer than the works of men; for underneath these trees, many

* "Ruysdael als Dichter."

centuries ago, at church festivals and fairs, numbers of pilgrims used to come together, and refresh themselves after pious wanderings.

"It is made plain that, once upon a time, there has been a great gathering of men, a constant busy life, in this place, by the foundations still standing in and near the water of pillars of bridges, which serve a picturesque purpose now, by blocking up the stream and making little rippling waterfalls in it. But though the bridge is demolished, there is still a lively traffic finding its way through obstacles: men and cattle, shepherds and travellers, pass through the shallow water, and give the gentle current a new charm. The water is also as full of fishes still as it was when they were wanted for Lenten dinners, and fishermen are still wading in pursuit of these innocent inhabitants, and trying to catch them. And if the hills in the background seem to be wooded with young bushes, you may conclude that thick forests have been cleared from here, and those gentle eminences left to the offshoots and the little bushes. But on this side of the water a remarkable group of trees has taken up its abode next to a weather-worn, disintegrated surface of rock. A lordly old beech tree stands there, already 'over-aged,' stripped of leaves, and branches with bursted bark. But in order that its splendidly painted stem may not make us sad, but the contrary, a number of other trees are grouped with it, which are still full of life, and come to the relief of the bald old stem with their wealth of branches and boughs. Their luxuriant growth is favoured by the moisture close at hand, which is admirably indicated by mosses and reeds and marsh weeds.

"Now, whilst a mild light is spreading from the monastery to the limes, and beyond, and glancing on the white stem of the beech, like a mirror, and then gliding back across the gentle stream and the noisy rapids, over shepherds and fishermen, and giving life to the whole of the picture, sitting close to the water in the foreground, turning his back to us, there is the painter himself drawing, and we look at this so-often-abused easel with emotion, so significant and effective is it in its place. He sits here as a spectator, the representation of all who hereafter are to look at the picture, who care to plunge with him in the contemplation of the past and the present, so sweetly interwoven each in each.

"Happily caught from Nature is this picture, happily elevated by the sentiment it expresses, and when we find it also satisfying all requirements of art and execution, it will always be attractive to us; it will preserve its well-deserved reputation through all ages, and even in a copy, if it is a little successful, bring back to our minds the greater merit of the original."

But the *Cemetery* evidently appeals most strongly to the German poet.

"The third picture, on the other hand, is altogether dedicated to the past, without taking any account of the life of the present. It is called the *Cemetery*. It is one. The tombs, in their demolished condition, indicate a remote 'more-than-mere-past.' They are their own tombstones. . . .

"The most important thought of this picture makes at the same time the greatest picturesque impression. By the fall of immense buildings a peaceful hitherto clearly-flowing stream is blocked with rubbish, and turned out of its way, so now it has to seek for itself a way through the wilderness, even among the tombs. A ray of light, piercing the rain-cloud, falls on a couple of upright, already damaged tombstones, and on a hoary tree trunk and stem, and especially on the advancing flood of water, its rapidly rushing water-flashes, and the spray that comes from it.

"All these pictures, so often engraved, will be known to many amateurs. He who is happy enough to see the originals should imbue himself with the thought how far art can and ought to go."

At Berlin, are eleven good works by Ruisdael—two of those poetic renderings of the bleaching fields of Haarlem; two sea pieces, one an *Agitated Sea*, specially remarkable for the stormy feeling and the grand movement of sea and clouds; a *Waterfall;* a *View of the Dam at Amsterdam*—showing in the middle of the picture the public Weighing House, on the façade of which are the year of its foundation, 1565, and the town arms—with figures by Eglon van der Neer, or Gerard van Battem; and a *Landscape with Peasants' Huts*, dated 1653. In the *View of Haarlem from the Dunes of Overveen*, we see on the extreme right, in the foreground, the edge of the dunes, towards which a road is stretching. Behind this, the meadows of Overveen, covered with linen bleaching in the sun, and farther back, the houses of the village scattered amongst the trees. In the distance, across an expanse of meadow land, lies Haarlem, overtopped on the left by the tower of its Groote

THE FOREST. By Ruisdael. Figures by Berchem. *In the Louvre.*

Kerk. To the right, appears a wood with windmills on its edge. On the road in the foreground is a bleacher and other figures. Light masses of cloud float in the sky. In the Berlin Gallery is also a picture of *Poultry*—turkeys, pigeons, hens, and ducks—by Jacomo Victor,* to which Ruisdael has painted a landscape background.

In the Cassel Gallery is a *Waterfall*, which is highly praised by Dr. Bode for its poetic conception, its richness and grandeur of composition, and its truth in the treatment of the troubled waters.

France possesses, in the Louvre, a fine *Forest*, with figures by Berchem, which are admirable in their way; but one cannot help feeling that one prefers Ruisdael unassisted—Ruisdael and nature without Berchem's neat Italian peasants out of all sympathy with the poet-painter's melancholy.† In the Louvre, too, are two good landscapes, known as *Le Buisson* and *Le Coup de Soleil*, with figures by Wouwerman, and a *Storm on the Dykes of Holland*, in which we see some ships attacked by a squall of wind; the only shelter offered by the deserted shore is a wooden jetty shaken by the force of the waves. The murky clouds are admirably expressed :—

"The colour of the water, becoming yellow at the approach of the hurricane, is an admirable truth. While breaking, the waves curve the long reeds which had their birth in the mud accumulated around the pier. One can almost see them wrenched away and mixing in the water still transparent, although stirred up. Leaden clouds close the day. . . .; it is rather the presentiment than the spectacle of a tempest; one does not see the danger of the sailors, but one guesses it, and the imagination is struck by the powerful emotion which is transmitted by the genius of the

* A little-known painter of poultry; probably a relation of Jan Victors. He was living about 1663 at Venice; about 1670 at Amsterdam.

† Smith (103) mentions a *Forest Scene*, signed by both Berchem and Ruisdael, and dated 1652. It was once in the Duchess de Berri's collection.

painter. Others have seen and painted hurricanes and storms, but Ruysdael has given to his mournful dramas a pathetic sublimity, so to speak, the cry of his soul and the cry of human sympathy."

Mr. Ruskin, who has no great sympathy with Dutch Art, says of this picture :—

"There is a sea piece of Ruysdael's in the Louvre, which though nothing very remarkable in any quality of art, is at least forceful, agreeable, and, as far as it goes, natural; the waves have much freedom of action, and power of colour; the wind blows hard over the shore, and the whole picture may be studied with profit as a proof that the deficiency of colour and everything else in Backhuysen's works is no fault of the Dutch sea. There is sublimity and power in every field of nature from the pole to the line; and though the painters of one country are often better and greater, universally, than those of another, this is less because the subjects of art are wanting anywhere, than because one country or one age breeds mighty and thinking men, and another none."

M. Michel points out that the group of trees in *Le Buisson* is identical (only reversed) with that in the picture of the *Road over a sandhill* in the Munich gallery referred to above. *Le Buisson* has been finely etched by Daubigny.

Holland is not particularly rich in works by Ruisdael. In the Amsterdam gallery there are nine ; at the Hague three (a *Cascade*, a *Sea-coast view*, and a *View of Haarlem*); and in the Rotterdam Museum, a view of the *Fish Market at Amsterdam*. Of those at Amsterdam, we may mention a *Waterfall* (one of his finest works), a view of the *Castle of Bentheim*, a *Winter Landscape*, an unusual subject with him, one of the several views of Haarlem from the dunes of Overveen, and three pictures from the celebrated Van der Hoop Collection, of which one is a *River Scene* near Wijk-bij-Duurstede, the Batavodurum of the Romans, where the Rhine divides into two channels. This last work is indeed a masterpiece. Fromentin* praises it highly.

* 'Les Maîtres d'autrefois.'

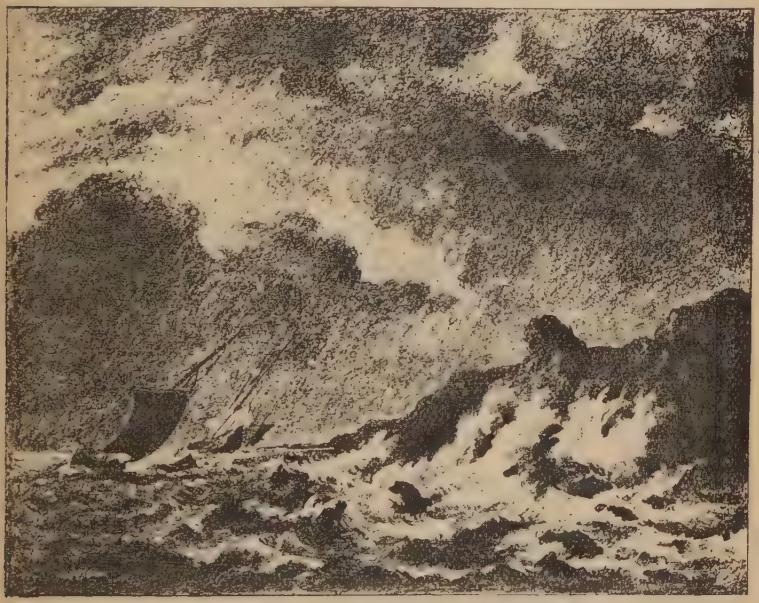
Of his works in England, perhaps, the most famous is the *Wooded Landscape* at Worcester College, Oxford, which Bürger says "strikes one by the unity of effect, and the apparent simplicity of colour. At first sight one only sees the 'ensemble;' all the details, which are nevertheless rendered to perfection, are hidden by perfect harmony. However, when one has received this impression of a severe and profoundly characterised although naïvely rustic nature, one begins to search for what details there are in this piece of country." One sees a pool, with water-lilies and other aquatic plants resting on its surface, under the shadows of some high trees, prominent amongst which is a magnificent oak. This bit of the forest stretches to the left, and several fallen trees lie on the banks. A road, which leads through the centre of the picture to the pool, runs to the right where are a shepherd and his flock; and further on a glimpse of distant landscape.

In the Dulwich College Gallery are three good works—one, *Two Windmills near a pathway*, with the Groote Kerk of Haarlem in the distance, an early work; the second a *Waterfall*, a wonderful rendering of troubled water, and a scene on the *Edge of a Wood*, in which is seen the influence of Wijnants, to whom it was once ascribed despite the fact that it bears Ruisdael's monogram.

In the National Gallery there are no less than twelve works by him, of which just half belong to the Wynn Ellis bequest. Five of the twelve are *Waterfalls*, one of which is signed *J. Ruijsdael f*, a form of signature which we are told Ruisdael used only in his early works; and yet, at the same time, we are informed that his waterfall pieces belonged to his later years! Two other pictures represent Watermills, and in one (No. 989) are bleachers at work, from which we gather that it belongs to his Haarlem period. No. 854, a

Forest Scene, is full of that poetic melancholy which makes him stand alone among the landscape painters of Holland.

Lord Northbrook's collection is particularly rich in works by Ruisdael. It contains no less than six, a view of the *Castle of Brederode*, a *Landscape*, with water in the foreground, *The*



STORM ON A SEA COAST. By Ruisdael. *In the Deepdene Gallery.*

Cornfields, which recalls Hobbema, a *Landscape with waterfall*, of the Van Everdingen type, a *Fresh Breeze* (a view on the Y off Amsterdam), as good a representation of a fresh breeze as a Bakhuisen, and last but by no means least, a *View on the plains before Haarlem*, which, as Waagen tells us, "takes a high place amongst this class of Ruysdael's works."

In the gallery at Deepdene is a magnificent *Storm on a Sea Coast* (p. 33), by Ruisdael, which Bakhuisen himself has rarely equalled. Three boats are battling with the storm and endeavouring to prevent the wind from driving them on to a lee shore, against which the waves are dashing in white foam, contrasting forcibly with the dark threatening clouds and the inky sea in which they are reflected. The storm is terrible, but there is not that poetic melancholy which is to be seen in his cascades; the struggling boats give it a human interest which the lonely waterfalls do not possess.

Another fine *Storm at Sea* is at Bowood, in the Marquis of Lansdowne's galleries; it was once in the famous Braamcamp collection, from which it was sold in 1771 for £25 only! In the foreground are two piers against which the sea is beating heavily; the boats are endeavouring to enter the harbour. The darkness of the waves is relieved by a streak of light which momentarily breaks through the stormy clouds.

In Lord Ribblesdale's gallery at Gisburne Park is a fine work—a *Landscape* in which a cottage is seen on a height, towards which men and animals are ascending by a road which winds to our left; on the right is a distant view. This work meets with high praise at the hands of the author of "The Private Collections of England" in the *Athenæum*:—

"The clear depth and purity of Ruysdael's shadow painting, one of the most precious charms of his art, is here in a very large measure; the greys, which are generally in his paintings, are beautifully harmonized with the greens and browns, and for the sake of which harmonious combination many other fine qualities of art were sacrificed by Ruysdael, are finely pronounced and delicately treated here. The finish of the picture—what is so often affectedly called its pencilling—is very delicate and careful. It is in fine condition, and, on the whole, is one of the most interesting productions we have seen by the master, quite equal to any of his works which are in the public collections of this country."

In Bridgwater House are six examples; a view of the old gate of Amsterdam, a scene near Haarlem, and four other landscapes; and at Dorchester House (Mr. R. S. Holford) is a fine landscape, known as the *Coup de Soleil*, showing an extensive view over a flat wooded country; houses in the foreground, and further off on the left the towers of a castle rising above the trees; in the immediate foreground are a man and a dog. The middle distance is lighted up by a gleam of sunlight which gives its name to the picture: according to the form of the signature this is an early work.

In Lord Wantage's collection—which is especially rich in Dutch art—are five works by Ruisdael, of which the principal is a *Waterfall*. This picture was once in the celebrated gallery of Baron Verstolk at the Hague, from which was formed the greater part of Lord Overstone's collection, which passed *en bloc* to his son-in-law, Lord Wantage. Many of the best examples of this gallery have been seen at the "Old Masters" Exhibition of 1871, '72 and '88. In the *Waterfall*, we see on the right a foaming torrent rushing between rocks and flowing away towards the left. Above rises a wooded slope, on the top of which are some cottages. On the side are two men seated—one, supposed to represent the artist, sketching. On the extreme left is a cottage, at the door of which are a woman, and a man and his dog. In the distance to the right is a village backed by blue hills; the sky is cloudy. Waagen tells us that this picture is in every respect one of the finest Ruisdaels known to him. He extols the true and profound feeling for nature, the animation of the water and the breadth and softness of the execution.

Of the *View of Scheveningen* at Castle Howard, the same writer says it is "one of the most powerful and rich of Ruysdael's shore pieces, full of tone, and its solidity is so

complete that the general effect is almost microscopic. The atmosphere is one ofthe finest that we know ; the harmonizing and grading of the greys is magical."

A fine Ruisdael, called *The Windmill*, was burned in the fire at Holker Hall in 1870, when no less than ninety-eight masterpieces perished, and those remaining were only rescued with great difficulty. Of the four works by him now at Holker one recalls De Koninck and another Hobbema.

It is of course impossible to here mention all even of the first-rate Ruisdaels in this country, but the following collections have each one or more specially fine examples : Bearwood (Mr. J. Walter), Clumber (Duke of Newcastle), Duke of Bedford, Marquis of Bute, Buckingham Palace, and Hertford House (Lady Wallace). During the twenty-one Exhibitions of work by the "Old Masters," there have only been two collections (one of which was confined exclusively to pictures by Landseer) without an example by Ruisdael.

Although much of the charm of Ruisdael's paintings is due to his own poetic imagination, yet for the details of his work he made many careful studies, as is proved by the drawings by him preserved in the Louvre, the British Museum (from the Payne Knight, Cracherode, and Sheepshanks collections), the Berlin Museum, the Fodor Museum at Amsterdam, and the Teyler Museum at Haarlem. They are done for the most part in pencil or chalk, or in the manner much in vogue in Holland at the time—*i.e.*, a wash of Indian ink or bistre on a carefully prepared drawing. In the Teyler Museum is a drawing by him of the *Castle of Kostverloren*, near Beverwijk, lying between Amsterdam and Haarlem.

As an etcher, Ruisdael only left twelve plates in all. This, Mr. Hamerton considers the more surprising, because after the first usual preliminary failures, he successfully overcame

THE FIELD BORDERED BY TREES. *Facsimile reduction of an Etching by Ruisdael.*

technical difficulties. His touch, however, was never very bold, and lacks both depth and force and simplicity of line, and he cannot be held to rank high in this branch of art. Of his plates one of the best is a *Landscape with a cottage* (Duplessis 9), "a dashing rapid sketch, well composed, very pictorial, and perfectly suggestive of effect." Unfortunately, the sky is overbitten and the buildings and the neighbouring tree underbitten. Ruisdael apparently did not know how to remedy these defects. Two other plates of his were spoiled by overbiting, one beyond repair. *The Little Bridge* is the largest and most popular of Ruisdael's etchings; but of them all, Mr. Hamerton gives the palm to the *Field bordered by Trees*, of which a reproduction is given on the preceding page.

He says, in his 'Etching and Etchers,'

"He was the first artist who habitually went to nature in the true spirit of a landscape painter, the first who loved the scenes of nature for themselves, the first who distinguished himself by nonconformity to the perpetual popular requirement of figure interest in landscape. The best lesson to be derived from the art of Ruisdael, as from that of nearly all eminent Dutchmen, is directness and simplicity of purpose. His work is as honest as daylight, without any intentional display of skill, and though he was a less accomplished artist than some of his modern successors, he worked in a healthier frame of mind than that of the man who is constantly trying to be clever."

It is strange that Ruisdael, the greatest landscape painter of Holland, should have had no pupils. Except his great rival Hobbema, there is no other artist of any importance on whom his art left much impress, and with him it is not always apparent.

THE AVENUE, MIDDELHARNIS. BY HOBBEMA.

THE WATERMILL. By Hobbema. *In the Hertford House Gallery.*

CHAPTER II.

MEINDERT HOBBEMA.

Birth—Marriage—Friendship and influence of Ruisdael—Appointed gauger—Children—Death of wife—Death and burial in pauper's grave—Discussion as to his birthplace—His works ignored in the eighteenth century—Prices realized by works by Hobbema—Cotemporary artists—Appreciated first in England—Dates on his paintings—Scenes of his labours—Figures added by other artists—Scarcity of his works—Truth to nature—His best pictures—Drawings—Comparison with Ruisdael—No pupils—No successors.

Of details of the life of Meindert* Hobbema we know as little as we do of that of his great rival Ruisdael. His birthplace even is uncertain. For about the last fifty years, art

* Or as it is sometimes written, Minderhout.

critics and historians have been making researches, but without much avail. What has been learnt may be told in a few lines. He was born in 1638, probably at Amsterdam; he married,* at Amsterdam, in 1668, a young woman of Gorinchem. The marriage was published on the 2nd of November, 1668, in the Oude Kerk, Amsterdam, and was celebrated in the Nieuwe Kerk on the 16th of the same month. The two entries run as follows:

"2 November 1668: Compareerden Meijndert Hobbema van A(msterdam), Schilder, oud 30 jaren, ouders doot, geassisteert met Jacob van Ruijsdael, woot op den Haerlemmer-dijc, ende Eeltje Vinck von Gorkum, oud 34 jaren, ouders doot, geassisteert met Corn(elis) Vinck, haer broeder, woot op de Keijzergracht.

(get.) MEIJNDERT HOBBEMA.
EELTIEN VINCK."

"18 November 1668: Getrouwd door Dom. Belkampuis, Meindert Hobbema en Eeltje Vinck."

From this record we learn that he was thirty years old when he married and was presumably born in 1638, that his wife Eeltje Vinck, who came from Gorinchem, was four years his senior, that he himself was then living in the Haarlemmer Dijc (the Haarlem dyke) at Amsterdam, that both the bride and bridegroom were orphans, and that he was a friend of a Jacob van Ruisdael, who was, one likes to think, his celebrated rival, although there were no less than five Jacob Ruisdaels known to have been resident in Amsterdam about this time. Almost all doubt on the point has, however, been removed by an important discovery by Dr. Bredius of a record of one of the instances not uncommon at that period, when artists were

* To M. Rammelman Elsevir, archivist of the town of Leyden, is due the credit of having discovered the record of his marriage.

asked to decide as experts on the authenticity of paintings. On June 9th, 1661, at the request of a Sieur Laurens Mauritsen Doucy, Barent Cornelisz, Allart van Everdingen, Willem Kalff* and *Jacob van Ruisdael*, testified as to the authenticity of a painting which Doucy had bought at Delft as the work of Jan Porcellis;† and after the signatures of the experts appears the undoubted signature of Meindert Hobbema as witness, together with that of a Harman Hage. Hobbema was then only twenty-three years of age, too young to be called as an expert. It was on this occasion that Ruisdael stated that he was thirty-two years old—thus placing his much disputed birth in 1628 or 29. From the joint appearance of their names on two separate documents, it is fair to assume that the two great rivals were known the one to the other. And from the inscription on two drawings by Hobbema of views in a town, sold in the Feytama collection at Amsterdam in 1758, Scheltema assumed that he was also Ruisdael's pupil; and, indeed, the internal evidence of the work of the two masters, not so much the brush work as the subject and its treatment, as well as their relative ages, is in favour of the hypothesis, which is now generally accepted by Dr. Bredius and other authorities, although there is nothing to prove that Hobbema was actually what one understands as a pupil of Ruisdael. The benefit of the intercourse, however, does not appear to have been all on one side. Dr. Richter points out‡ that Hobbema's *Castle in a Rocky Landscape* (No. 996) in the National Gallery shows the influence of Ruisdael, whilst Ruisdael's *Watermills* (No. 986) in the same gallery recalls Hobbema. That Ruisdael and Hobbema worked in the

* The painter *par excellence* of brass pots and such like articles.

† Jan Porcellis, or Parcelles, a native of Ghent, flourished at Haarlem from 1622 to 1680. He was a pupil of De Vroom, and excelled in painting stormy sea-pieces. He was also an etcher.

‡ In the Dulwich College Gallery catalogue.

same country is evident, especially at Brederode and Kostverloren, and in the environs of Haarlem. M. Michel alludes to the similarity in subject of Ruisdael's *Water Mill*, in the National Gallery (No. 986), with its fall of water seen from the front, with Hobbema's picture of a similar scene in the same gallery (No. 832), with those in the Amsterdam Gallery (Nos. 506 and 507), and with a *Mill in Gelderland*, formerly in the Demidoff collection; and Waagen instances, as an example of Hobbema's influence over Ruisdael, the *View in the Neighbourhood of Haarlem*, by the latter, in the Bridgwater Gallery.

In 1668, the year of his marriage, Hobbema was appointed gauger (*wijnroeier*)* for the town, for foreign liquids—wines, oils, &c., which on their importation had to be re-measured according to the measures of capacity then used in Holland. The coincidence of his marriage and this appointment was not by chance. In the very month in which he married, Hobbema admitted, in a deed signed before the notary, Frans Meerhout, of Amsterdam,† that he owed his appointment to the intervention of a companion of his wife, Saertgen (Sarah) Valentijn by name, when she was a servant in the house of Burgomaster Lambert Reijnst. In consideration of this service, he undertakes to pay—so long as he holds the appointment—an annual commission of 250 florins to this young woman, provided that, should she marry, she did not obtain any employment for her husband. This Saertgen Valentijn seems to have largely profited by the influence which she exercised over the good burgomaster, the more especially in this year of 1668, when Reijnst, as president burgomaster, had the gift of several good appointments, which

* 'Oud-Holland,' vol. i. p. 81.

† The document is given at length by Heer A. D. de Vries in 'Oud-Holland,' vol. iii. p. 151.

—as was then the custom—were disposed of amongst the dependents of the fortunate magistrate who happened to be in power. So that latter-day municipal jobbery would seem to have precedents even amongst the actions of the simple-minded Dutchmen of the seventeenth century. In this year, the insatiable Saertgen obtained for the husband of a late nurse of the Reijnst family the office of superintendent of the water-post between Buiksloot and Amsterdam; and from him she also exacted an annual commission of 250 florins. Hobbema was not the only painter of his time who found it necessary to eke out a bare subsistence realized from the sale of his pictures by other and more lucrative employment. Salomon van Ruijsdael was also a frame maker; Van Goyen speculated in houses, picture-dealing, and in tulips; Jan Steen was brewer and innkeeper, and Esaïas Boursse served as an ensign on a ship of the East Indian Company which sailed in 1661. Nor were the poets or philosophers more fortunate. Vondel was a hosier, Jan Krul, a blacksmith, and Spinoza was compelled to polish optical glasses.

Hobbema's duties as gauger doubtless took up a large portion of his time, for from the date when he received the nomination his paintings become scarce.

In the year following the marriage, a son Eduart was baptized in the New Church. One of the witnesses was Cornelis Reijnst; he, Bürger suggests, may perhaps have been a relative of the Gerard Reinst whose portrait Karel du Jardin painted, and who was a person of some importance, and he was undoubtedly the son of the Lambert Reijnst to whom Hobbema owed his gaugership and possibly other favours as well. Kramm mentions that at a sale at Leuwarden, in 1851, some armorial bearings, painted on glass, were sold, which bore the date 1620, and the names of Otto Hobbema and his wife

Margaretha van Bornier. But there is no conclusive evidence to connect this Otto Hobbema, who was of noble family, with Meindert.

M. A. Jal,* mentions a marriage contracted in December, 1669, at the Reformed Church of Paris, by a certain Edouard Hobbema, goldsmith, twenty-eight years of age, a son of a Hubert Hobbema, deceased, carpenter, of Amsterdam; and it has been thought that this may probably refer to a younger brother of Meindert. The fact that the father in both cases is dead, and that Meindert christened his son Eduart, a name not commonly used in Holland, lends colour to the supposition; in which case our painter would clearly not have been of noble birth.

Hobbema's eldest son probably died soon after his birth, for in the next year (1670), in the same church a second son was baptized in the same name, and the same Cornelis Reijnst was one of the witnesses.

In 1671 a daughter was christened Pieternelle, in the Wester Kerk; and she also, presumably, died in infancy, for in 1672, at the same church, a second daughter was also baptized with the same name. This second Pieternelle died in 1706, aged thirty-three years, in poverty, as is proved by the entry of her burial in the *Leidsche Kerkhof* (Leyden Cemetery), at Amsterdam. In 1675 we find that Hobbema was witness to the baptism of a child of Johan van Kessel,† a follower and possibly a pupil of Ruisdael. Hobbema's wife, Eeltje, died poor in 1704, while inhabiting a house in the Konijnen Straat (rabbit street), near the Lauriergracht, at the sign of *'t Schip d' Hoop* (the vessel Hope).

* In his 'Dictionnaire Critique,' (Paris, 1867).

† Not to be confounded with the Fleming Jan van Kessel, who flourished at the same time at Antwerp.

He died in December, 1709,* and was interred in the Wester Kerkhof in a pauper's grave, from which it would seem that the post of gauger was not a lucrative one. He was then living in the Rozengracht (Rose Canal), in a house directly opposite to that in which Rembrandt had died forty years previously. In the *Dood boek* of the Wester Kerk, we read :— "Saturday, 14th December, 1709, Meijndert Hoppema (*sic*), of the Rozengracht near the Doolhof." One may suppose that Hobbema did not remove to the Rozengracht till after 1704, the date of his wife's death, for, as we have seen, she was then inhabiting a house—presumably her husband's—in the Konijnen Straat ; but, from the entry of the burial of his daughter, one may assume that he lived in the Rozengracht at least from the middle of the year 1706.

From the foregoing it is evident that Hobbema was resident in Amsterdam for, at any rate, part of the years 1668, '69, '70, '71, '72, '75, and in 1704, '06 and '09, and the evidence of the various baptismal and burial registers is corroborated by the fact that several of the artists who added figures to his landscapes then resided in Amsterdam. But, says Bürger, "In the north it is not exceptional for picture dealers to couple on the same canvas the names of two artists not even known to each other."

M. Scheltema searched in vain in the archives of the town of Amsterdam for any record of Hobbema's own birth or his baptism at either the old or new church ; and he therefore thinks that, if he was baptized in Amsterdam, it must have been in one of the other Reformed Churches, the existing records of which do not, however, go back as far as 1638. He even hunted for traces of the artist in the records of the Bankruptcy Court

* On the 10th of the month, the *Wijnroeijers* recorded that their "Conrater Meijndert Hobbema" had died on the 7th instant.

(*Desolate Boedelskamer*), where Rembrandt's name is unfortunately to be found. A full account of what has been gleaned is published in the 'Gazette des Beaux Arts,'* in an article originally read before the Society *Arti et Amicitiæ*, in 1863, by Scheltema, with annotations by Bürger and De Brou. The researches of Scheltema have been followed by those of Heer de Roever and Dr. Bredius, published in the pages of 'Oud-Holland.'

Bürger points out that according to the rendering of the entry of his marriage, the A only of Amsterdam is given, and suggests that it may as well stand for any other Dutch town in Friesland or elsewhere; but surely, as the record is made in an Amsterdam church, it is fair to assume that the A refers to that town; and it has been justly inferred by Scheltema and others that Hobbema was a native of Amsterdam. But, on the other hand, it has also been pointed out that the reference to Amsterdam may merely signify that he was resident at the time in that town, and the claims of Koeverden, in the province of Drenthe, of Haarlem, and of Middelharnis in Zeeland, have all their supporters to be the birthplace of Hobbema, and even the towns of Antwerp and Hamburg and Dusseldorf have been suggested, but without much show of reason. Koeverden, especially, is the favourite with Dutch writers. His family probably came originally from Friesland, for Hobbema is a Frisian name. Van Eynden and Van der Willigen, on the strength of an article in the *Drentsche Volks Almanak* (almanac of the people of Drenthe), of the year 1839,† tell us that Meindert Hobbema's father was a certain Serjeant Willem Hobbema, of the company of Captain Solckma, in the garrison at Koeverden, and that he was baptized at Koeverden

* Vol. xvi. 1864.

† 'Geschiedenis der Vaderlandsche Schilderkunst,' 4 vols., 1616–1842.

on the 6th of August, 1654,* when—assuming his statement as to his age on his marriage register to be correct—he would have been sixteen years old. The fact that Hobbema is a Frisian name, and that he painted scenes resembling those in the neighbourhood of Koeverden, has lent additional strength to the supposition that the Meindert Hobbema referred to, is the painter. But, on the other hand, Scheltema points out that it is not probable that this Hobbema was either a Mennonite or an Anabaptist, with whom the baptism of adults was usual, but who were forbidden to carry arms; and he assumes, and apparently with good reason, that the entry in the baptismal register refers therefore to an infant, and consequently not to the painter.

Hobbema, who outlived his great cotemporaries in painting, remained long enough to see the decadence of art in Holland.

His works were little thought of during his lifetime or even during the succeeding generation. No mention is made of his name in any sale catalogue until 1735 (twenty-six years after his death), when two landscapes by him were sold for 110 florins (70 and 40). It is interesting to compare with this the prices realized at the same time by the works of cotemporary artists. A Wouwerman fetched only 25 florins; a Snijders 55; a Wenix 40; and an Adrian van Ostade 65; while a picture by a now forgotten master, Conraed Roepel,† fetched 300 florins; but Roepel was then in the heyday of his fame and enjoying princely patronage. In 1764, at Leyden, a landscape by Hobbema realized 190 florins, and in 1767, at Amsterdam, the price had risen to 604 florins. During the present century

* The 'Nieuwe Amsterdamsche Courant' gives the date, 31 August, 1656.

† Born at the Hague in 1679, died there in 1748. Painted flower-pieces for Prince William of Hesse.

they have changed hands at as high a price as £8,820, the sum realized at the sale of the San Donato Collection in 1880, by a *Landscape* with cattle and figures by Adriaen van de Velde, which however at the Secrétan Sale in 1889 only fetched £5,460. It is now in the possession of Mr. Cunliffe-Lister, of Swinton Park.

It is a curious fact pointed out by De Brou, that from the end of the seventeenth century to the middle of the eighteenth, no engraver thought it worth while to reproduce any of Hobbema's pictures,* although works by almost all of his cotemporaries were engraved. Houbraken, who gives us information concerning nearly all his cotemporaries, does not notice him. Nor is he mentioned by De Dapper in his Description of Amsterdam, published in 1668, in which most of the artists who were then living are included.

Sir Joshua Reynolds in his 'Tour in Holland,' in 1781, makes no reference to Hobbema, although he must have seen some of his pictures. And it was not until the end of the eighteenth and the beginning of the present century that English amateurs paved the way for the modern appreciation of this now much admired—though by some thought overrated—painter. Holland was scoured by picture dealers and agents, and the majority of Hobbema's best pictures, as well as those of many of his fellow-countrymen were procured for this country, where happily they still remain, and where they have been the means of influencing for good a large number of English landscape painters, notably Constable, Crome and Nasmyth.

The earliest date on any picture by him is, according to

* Since then they have been engraved by J. Brown, Earlom, J. Mason, Vivarès and Prestel, and etched by Milius, Delauney, Greux, Toussaint, and others.

RUINS OF BREDERODE CASTLE. BY HOBBEMA.

Bürger, 1657,* (Scheltema gives 1654, but he would have been only sixteen in that year), and the latest 1670,† unless those are right who read as an 8 the illegible figure in his signature on the *Avenue of Middelharnis*, and thus make it 1689. In the Berlin Museum is a drawing dated 1651, and said to be by him. His pictures bear the intermediate dates of 1657, '59, '62, '63, '65, '67, '68, '69: and the six years from 1663 to 1669 seem to have seen the production of his best work. It is somewhat curious that there should be such a long gap as twenty years between 1670 and 1689 without a date, and those who assume that he gave up painting on his marriage and his appointment to the customs office in 1669, have strong presumptive evidence on their side. Before Scheltema had proved that his birth in all probability took place in 1638, it had been customary to place it earlier in the century—in 1611: and the date of his death was also said to be much earlier than it really took place—1670 was at one time given, and later, 1696. Dr. von Wurzbach has pointed out that owners of works bearing his signature and dates subsequent to 1670 have probably altered them in order to make their genuineness appear the more likely; and he thus accounts for the absence of any paintings by Hobbema bearing dates between 1669 and 1709, always excepting the indistinct inscription on the *Middelharnis* picture.

Of Hobbema, like Ruisdael, we unfortunately possess no portrait.

No one has suggested that Hobbema indulged in extended travel, although some think that he sought subjects for his pictures in Westphalia. He is essentially Dutch. His native

* The date on the 'Water-Mill' in the Bridgwater House Gallery, formerly in the Saint Victor Collection.

† On a "Water-Mill" in the possession of Consul Weber in Hamburg. See Dr. Bredius in the 'Kunstchronik,' 1886, p. 476.

land sufficed for him. His scenes are taken from Gelderland, Overijsel and Drenthe, especially the first-named. Bürger, who had a great fondness for the work of Hobbema, found, in the neighbourhood of the railway between Dortmund and Dusseldorf, scenes identical with those selected by him. Beyond the one or two representations of specific places, such as the *Avenue of Middelharnis*, and the *Ruins of Brederode Castle* (views of both of which are in the National Gallery, and of which we give reproductions), his pictures possess no very strong local impress, nor indeed do they evince any great power of composition, and he would lose rather than gain by an exhibition in one gallery of all his best works, for his poverty of invention would be then the more apparent. He probably merely selected a pleasing view and set himself to work to reproduce it faithfully—in several instances copying it more than once with but slight alterations. As an example, we may notice a *Watermill* in the Hertford House collection (see p. 39), and another which was formerly in the Demidoff collection at San Donato, in which the same mill is represented from the same point of view, with only a slight alteration in the foreground to the left. Other instances of a similar kind could readily be given.

His works have been enriched by figures painted, amongst others, it is said, by Adriaen van de Velde, Dirk van Bergen, Wouwerman, Helt-Stokade, Barent Gaël, Wijntranck, Storck and Lingelbach, and perhaps by Adrian van Ostade and Berchem; but with few exceptions the size of the figures is unimportant, and their execution is not such as to demand any very special attention.

It seems almost incomprehensible that Hobbema, who was painting for a period of at least twenty years, should have produced no more than the hundred or so paintings that are

known to be by him. But it is a matter of history that his works were often re-christened, chiefly with the names of Jacob van Ruisdael and Wijnants, in order to procure better prices for them at auctions; and it is no more than probable that many still remain with their false ascriptions, though, as we have already shown, it is possible that he may now in revenge be the accredited author of some of Ruisdael's works. The *Ruins of Brederode Castle*, now in the National Gallery, once bore, as M. Héris points out, the name of Wijnants, although it is signed by Hobbema.

Constable, Redgrave tells us, was the first artist to paint *under the sun*, *i.e.*, with the light falling on to the top of his pictures. Hobbema is *par excellence* the painter of the effects of the afternoon sun. He loves to show the light piercing through the trees and casting long shadows across the open glades. Ruisdael makes us admire his representation of nature: Hobbema compels our love. His pictures are full of contentment and peace, and well typify the quiet Dutch character. An exception to this rule of bathing his pictures in sun is to be found in a *Landscape with Watermill*, in the Marquis of Bute's collection, in which there is no direct sunlight, but which is, however, a beautiful picture. Dr. Richter calls it "one of the most valuable pictures of the collection,"—high praise, for the gallery is famous for its examples of seventeenth century Dutch Art.

It is interesting to give the following description of Hobbema's art by his fellow-countryman, Scheltema.

"Nature, as he painted her, is not a beautiful fiction; it is nature herself, such as we meet with in certain parts of our country. His landscapes are not crowded with figures, but he has introduced them soberly so as not to disturb the calm which pervades them, and which so well suits their rustic life. Hobbema did not trouble to embellish his subjects by strange and unsuitable ornament; he sought nature in nature,

and not elsewhere. There are moments when her aspect inspires us with indescribable sensations, sometimes with melancholy joy, sometimes with a holy quietness. In these moments of rapture, the soul, initiated into the beauties of creation, opens itself to all which is good, pure, and noble. Hobbema knew how to seize such effects and translate them in his painting. We there find again pictures which the contemplation of nature herself had produced and developed vaguely in our mind, rendered clear and precise. It is that which draws us to his paintings, so to speak; while contemplating them, one feels oneself transported into nature's midst. It follows that the value of his works increased so soon as the relationship of beauty and the ideal with truth and simplicity was understood, and that art inclined towards a purer taste and philosophic intelligence."

The Netherlandish artists, as a race, are perhaps the most mannered of all painters, and surely Hobbema is one of the most mannered of Dutchmen. Slight variations of one simple scene suffice for many of his works. A glimpse in a wood, a tumble-down red-tiled cottage, a water-mill, a bridge over a small stream, and perhaps a pond—and the whole lighted by the afternoon sun. So far as is known, he but once made an exception to his rule of painting landscape scenes only. This is a view of *The new Haarlem lock at Amsterdam* (*Nieuwe Haarlemmer Sluis*), with the herring packers' tower (*Haringpakkers toren*), in the distance. It was formerly in the collections of Smeth van Alphen and Baron Verstock van Soelen, but is now in England.*

To prove how closely Hobbema followed truth to nature, M. Michel gives in his monograph, side by side, a reproduction of Hobbema's *Ruins of Brederode Castle*, and a sketch from his own pen of the ruins as they exist to-day, which, with the exception of the addition of a modern barbaric bell-turret and some battlements, preserve almost the identical appearance which Hobbema portrayed upwards of two centuries ago. "The ivy continues to entwine its garlands round the disjointed bricks; and, as formerly, the ducks sport

* It was sold by Nieuwenhuijs in 1833 for £798. *cf.* Smith, 28.

in the stagnant waters of the moat, or take a luxurious siesta amidst the tufts of grass on its banks, while the rooks and crows, installed as masters in the recesses of the ancient walls, fill the air with their incessant cries."

Hobbema's work possesses in Mr. Ruskin's eyes very small merit. He complains of his too great detail, especially in painting leaves, and in his middle distances; and says, "A single dusty roll of Turner's brush is more truly expressive of the infinitude of foliage than the niggling of Hobbima could have rendered his canvas, if he had worked on it till domesday," and he will not even allow him eminence amongst his own countrymen: "Cuyp, Wouwermans, and Paul Potter paint better foliage than either Hobbima or Ruysdael," an opinion which is expressed by but few other writers on art.

Hobbema's best work is considered by many to be the *Avenue of Middelharnis*,* the composition of which is, strangely enough, by no means characteristic of him. M. Michel, while admiring the coloration and execution of the picture, confesses that he is a "little shocked" by the composition. He complains of the road coming straight, at once cutting the picture awkwardly in two, of the slender trees with which it is symmetrically bordered, and which have on their tops only small plumes of foliage, of the parallel ditches which hold in the road on either side, and of the cross road which cuts the picture horizontally, and lastly, the rose-trees and shrubs planted regularly in straight lines. All this, he says, does not make a very picturesque picture. For our own part, it is the fearless and truthful manner in which Hobbema has treated what must at first sight have appeared an unpromising subject, that is one of its greatest charms. And one likes to think that—as in the case of the Brederode ruins—we

* Or Middel-Harnis, a village, eighteen miles south-west of Rotterdam, chiefly engaged in the herring fishery.

have here a faithful representation of that quiet Dutch village two centuries ago, as well as a lasting memorial of Hobbema's art as a landscape painter. The same bold and uncompromising manner of treating apparently unpicturesque subjects may be noticed in Ruisdael's and De Koninck's rendering of the bleaching fields near Haarlem. Of the *Middelharnis*, Waagen says, "Such daylight I have never before seen in any picture."

A somewhat similar composition is shown in his *Country House*, with figures by Helt-Stokade, formerly in the Pereire collection.

M. Michel places in the front rank of Hobbema's pictures the *Water Mill*, in the Louvre—a rare example of an upright landscape by this artist—which is also highly praised by Fromentin,* who says:

"This mill is a charming work, it is so exact, so firm in construction—very necessary from first to last in this trade—of a fine and strong colouring, and the sky is of rare quality; all appears to have been so strongly drawn before being painted, and so well painted over this strong outline—in short, to make use of an expression used in the studios, he frames in a manner so sharply, and 'fait si bien dans l'or,' that sometimes—perceiving not two feet away from it, the little *Bush* of Ruysdael, and finding it yellowish, woolly and rather full in method—I have been obliged to judge in favour of Hobbema and to commit, for a moment, an error which, although not lasting, is unpardonable even for an instant."

One of his best pictures is the *Little Mills* (*de Molentijes*), formerly in the gallery of the Duc de Morny. It was at one time in the Van der Meersche collection: in 1851, at the Van Sasseghem sale in Brussels, it was bought for 78,000 francs by M. Patureau, at whose sale in 1861 M. Schultze of Berlin purchased it for 96,500 francs, but was induced to part with it to the Duc de Morny for 105,000 francs.

* 'Les Maîtres d'autrefois.'

M. Lagrange, writing of Hobbema in an article on the Morny Collection,* says of this picture :—

"Whither does he go, if not to the mills of Guelderland, mills made for him, around which he has lingered during half his lifetime, turning always to a new aspect of the same place, a new revelation of inexhaustible nature? You recognize them from having seen them at the Louvre, roofs tinted red, palings worm-eaten and water-worn, the shepherd from the farm, the quiet stream sleeping in the shade of large trees, and men with red caps wandering by the way. How often has he not sat there waiting for the sun to bring him the wished-for effect, forcing himself then to calculate the exact relationship of tones until his hand could give with strict justice each detail of the harmonious 'ensemble,' which nature displayed before him! Some read nature, some listen to her: Hobbema reveals her. Here, as in the *Landscape* of the Louvre, the key of it all is the mill with the red roof, caressed by a faint ray of sunlight. That is what lights the drowsy landscape; that is what one might call the *allegro* of the rustic symphony. The pink gable of the second mill sustains the principal note; and, all around the pale-leaved willows, the young trees in the orchard, and the carpet of weeds growing plentifully accompany it with a subdued brightness. The grey surface of the planks which form the huts and the supports of the banks have only a reflected light; then comes the still and leaden mirror of water, and the bluish distance, and the sky absolutely grey, not even attempting to contrast with the mill, a large grey cloud. It is a succession of coldness calculated, of grey always dull, of shaded half-tints which gradually become nearer, stronger and warmer so as to meet the sombre greens of the foreground, a violent contrast admirably connected with the brightness of the mill by wonderful management. From that proceeds the powerful harmony in which is lost all detail, and which is nothing but an echo of detail in nature noted exactly. Poet without knowing it, Hobbema thought to paint prose, but while slowly making his prose he was beautifying the poetry even of the original."

In the Amsterdam gallery are three landscapes, two from the celebrated Van der Hoop collection. In the Rotterdam gallery there are two. At Munich, a *Cottages beneath oak trees* recalls the style of Ruisdael, as also does a *Wooded Landscape* in the Dresden Gallery. In the Berlin gallery is

* 'Gazette des Beaux Arts,' vol. xiv.

an upright landscape of great beauty, though somewhat heavy in execution, which foreshadows the art of Constable. It represents a forest of oaks and willows with a quiet pool in the foreground and a village in the distance.

But the majority of Continental galleries were formed when Hobbema was little valued, and it is in England—with the few exceptions noticed above—that his best works must be sought. In the National Gallery, besides the *Middelharnis* and the *Brederode Castle* already referred to, are five other landscapes of merit.

In Lord Wantage's collection is a beautiful little landscape only 10½ inches high, which was done under the influence of Ruisdael, and which is somewhat similar in style to the *Little Mills*. In the Hertford House gallery, one of the most famous of the four Hobbemas is the *Water Mill* (of which a small sketch is given at the head of this chapter) for which the Marquis of Hertford gave £2,200 at the sale of the King of Holland's collection, and which Dr. Richter and other critics call the *chef d'œuvre* of the master. Another is a view of the *Ruins of Brederode Castle*.

In the Dulwich College gallery is a *Water Mill*, in which the execution of the mill-house and the farm buildings beyond is especially admirable.

At Buckingham Palace are two fine *Water Mills*, one dated 1661. At Dorchester House is the famous Cobbe Hobbema, which Mr. Holford purchased from the Cobbe family in Dublin for £3,000. It is dated 1663, and bears the artist's signature, with his Christian name in full, a very unusual occurrence, thus—*Meijndert Hobbema*, 1663. It represents a forest of large trees, some of which are moved by the wind. In the centre is a pond. A road winds through the forest, and near it is a cottage half-hidden by the trees. "Never," says Waagen,

THE WATER MILL. By Hobbema. *At Buckingham Palace.*

"has the power of art in expressing the effect of low afternoon sun, in the light clouds in the sky, on tree, bush, and meadow, been exhibited with such astonishing power, transparency, and freshness." It is thought to be a companion work to the picture in the possession of Lord Hatherton, which bears the same date, 1663, to which Dr. Waagen gives even higher praise:—"For striking truth of nature, delicacy of aërial perspective, effect of a bright afternoon sun, and masterly lightness of execution, there are probably very few pictures in the world which bear a comparison with this."

The Duke of Westminster owns three good examples, two of which—a *Road through a Village*, with figures by Lingelbach, and dated 1665, and another similar subject—are companion pictures; and a *Village* of the year 1668. In the Marquis of Bute's gallery is a *Road under large trees* with figures by Storck.

One of the few good works in the Stover collection, which was dispersed in June, 1890, was a *Woody Landscape* by Hobbema, executed in his happiest manner. Under a group of trees to the left is a cottage, with a man advancing; on the right another man and a boy pass along a road. In the middle distance, near a pool of water, are three figures. In the background, which is admirably rendered, is a village to the right. The figures are in complete harmony with the picture. It is now in the possession of Messrs. T. Agnew & Sons. In the collection of Mr. Perkins, at Chipstead, is a *View of the Castle of Kostverloren*, which, as we have seen, was also painted by his rival Ruisdael.

In the possession of Dr. Richter, in Florence, is a beautiful little *Meadow*, in which the effect of the sunlight is particularly well rendered. It bears on the back of the canvas the date 1660.

Drawings by Hobbema are rare, and of no special interest;

they are chiefly in blacklead, sometimes heightened with wash. Several are to be found in the Teyler Museum at Haarlem. In the British Museum are two, a study of windmill, and (in the Payne Knight collection) a fine landscape with trees. In the Berlin Museum is a bistre drawing of an *Old Beech Tree*, bearing the inscription, *Meijndert Hobbema*, 1651, *Haarlem*. If, as Dr. Bode seems to think, the inscription is genuine, the drawing must be a very early production, dating from the artist's fourteenth year.

The comparison of Ruisdael with Hobbema is drawn by every writer on Dutch landscape art, and there appears to be a great unanimity amongst the critics with regard to their relative merits, to the advantage of Ruisdael. It may not be uninteresting to give side by side the opinions of Kugler, Héris, Scheltema, Michel, and Woltmann and Woermann.

Kugler says :—

"The peculiar characteristics of this master, who, next to Ruysdael, is confessedly at the head of landscape painters of the Dutch School, will be best appreciated by comparing him with his rival. In two most important qualities—fertility of inventive genius and poetry of feeling—he is decidedly inferior to Ruysdael : the range of his subjects being far narrower. . . . . In the composition of all these pictures, however, we do not find that elevated and picturesque taste which characterises Ruysdael ; on the contrary, they have a thoroughly portraitlike appearance, decidedly prosaic, but always surprisingly truthful. Nor are his lights and shadows distributed in such large masses, his more isolated lights being therefore more striking in effect. In the clearness of his aërial perspective also, and in the clouds which far more sparingly cover his skies, and, being illumined by the sun, have often a silvery tone, he surpasses his rival. The greater number of Hobbema's pictures are as much characterised by a warm and golden tone as those of Ruysdael by the reverse ; his greens being, in such cases, yellowish in the lights and brownish in the shadows—both of singular transparency. In pictures of this kind, the influence of Rembrandt is very evident ; and while they equal those of the great master in force and depth

of luminous tone, they are superior in brilliancy of effect to any work by Ruysdael. While these works chiefly present us with the season of harvest and sunset-light, there are others in a cool, silvery, morning light, and with the bright green of spring, that surpass Ruysdael's in clearness. His woods, also, owing to the various lights which fall on them, are of greater transparency. As regards freedom of the brush both masters rank equally high, while in solidity of impasto Hobbema stands first. If, too, we compare their trees, we find that, while Hobbema's are less lofty and noble in character than those in some of Ruysdael's works, the different kinds are in form and colour more clearly defined; in the pale tone of the willow, for instance: his pictures, consequently, have more variety of tone. Lastly, single trees are, both in the branches and foliage, more individualized. Amongst Hobbema's works, however, we find many which have contracted a heavy brown tone, and thus have, in a great measure, lost their original charm."

M. Héris, the then expert of the Brussels Museum, says in his small monograph on Hobbema * :—

"Notwithstanding the comparison which often exists between his works and those of Jacob Ruysdael, we must nevertheless notice here that these celebrated painters had quite distinct qualities; the former always painted the nature of his country as laughing and gay, whereas the latter, so to speak, always sought sad and gloomy scenes in cold Norway. Ruysdael's works inspire one with the soft emotion which one feels while contemplating primitive nature; they are full of charm and mystery. Those of Hobbema are elevating, they are fine and fresh, and in them the sun always plays a principal part. If we are permitted to judge of the character of these two artists from their works, we should say that one must have had a more dreamy and contemplative mind, while the other, from the mere fact of always studying the sun, must have been more brilliant and full of energy: Ruysdael was more of an elegiac, and Hobbema a lyric poet. The one loves light, and spreads it freely over his canvas, and the other delights in shadow and solitude; the one is more reserved, the other more easily influenced. As a poet, Ruysdael is perhaps the greater by reason of greater depth; but, as painter and colourist, he is far behind his competitor."

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* Notice raisonné sur la Vie et les Ouvrages de Meindert Hobbema. Paris, 1854.

M. Michel, in his monograph on Hobbema, thus summarises his comparison of the two great masters :—

"Dare we then say that Hobbema in the most of his works is very inferior to Ruysdael. He has neither the same fertility, the equality in his work, the same power of composition, the sentiment, the sense of unity, nor the poetic inspiration which gave to his master the first place in the school of Dutch landscape painters. He did not know how to seize like him, and in a definite manner, some of the most striking aspects of his country, in the never-to-be-forgotten types as the *Bush*, the *Corn Field*, the *Tempest*, the *Dunes at Overveen*, the *Beach at Scheveningen*, the *Forest* of the Belvedere Museum, or the *Marsh* in the Hermitage. Works by Hobbema have neither this diversity nor value. They are, as a rule, mediocre in value, and the rich country and the deep shadows which he usually represented, could scarcely furnish him with sufficiently original impressions. It is above all from its melancholy side, sad or wild, that the nature of the north strikes and moves us, and it is when he translates eloquently the severity and desolation of the most forsaken tracts that Ruysdael captivates us the most surely. However, it is only just to remember that in a few of his pieces Hobbema approaches near enough to Ruysdael for the one to be mistaken for the other : but let us add, that if many of their compositions are much alike, the analogy does not extend to their execution. Whoever has studied, ever so little, the style and method of the two masters, has been able to observe between them sufficient difference to avoid confusion. Like Ruysdael, Hobbema pleased himself by representing under different aspects the same site, reproduced nearly from the same place ; but while with Ruysdael each of his pictures shows us a distinct impression, often quite different, which has its own value, Hobbema recommences, with scarcely any change, the same picture, and wearies one with repetitions without sufficient interest or merit."

The following is Scheltema's comparison :—

"Ruisdael's daring genius sought sublime and grandiose subjects. Hobbema, on the contrary, painted the simple and attractive scenery of our country. Ruisdael's inspiration is the more poetic, simple, and abstract ; Hobbema's adheres more to truth and reality. The former seeks his effects in his combination of shadow, and the latter by his combinations of light. There is no doubt that Ruisdael surpasses Hobbema in poetic conception, but, as painter and colourist, Hobbema—in the opinion of competent judges—very much surpasses Ruisdael."

Woltmann and Woermann conclude their notice of the two masters as follows :—

"All things considered, one must perhaps count Hobbema bolder, happier, and more forcible than Ruisdael. In elegance and truth to nature on the one hand, and in deep reflective poetry on the other, he is, however, far behind his master. Nothing but a fleeting fashion can ever put him above Ruisdael; and yet he remains a truly great master for all time."

Hobbema, so far as we know, had no pupils : until recently, however, Jan Looten and Johan van Kessel were, without regard to chronology, reckoned amongst his scholars. The works of Looten, who was Hobbema's senior by about twenty years, have sometimes been mistaken for his. They often display the same olive-green colouring. Van Kessel, who was three years younger than Hobbema, and whose friend* we have seen he was, did not however in all probability study under him. Although Hobbema had numerous cotemporaries of merit, whom want of space prevents us from mentioning, yet, for a century and half after his death, no landscape painter of any importance arose in Holland. Through the whole of the eighteenth century, and through the earlier half of this, no landscapes were produced in the Netherlands which could in any way be compared to the work of Ruisdael and Hobbema—nor even to that of the Boths, Saftleven, Wijnants, Pijnacker, Dekker, Van der Hagen, Du Bois, Rombouts, Verboom, or Hackaert. But within the present generation a school of artists has arisen in Holland which will, in future ages, be held to have worthily revived the successes of the seventeenth century.

* See page 44.

LANDSCAPE WITH CATTLE AND FIGURES; EVENING. BY CUIJP.

From the picture in the National Gallery

VIEW OF DORDRECHT, WITH THE GROOTE KERK. By Cuijp.
From a drawing in the British Museum.

CHAPTER III.

AELBERT CUIJP.

Dordrecht in the Middle Ages—Its artists—The Cuijp family : Gerrit Gerritsz : Jacob Gerritsz : Benjamin Gerritsz—Aelbert Cuijp : Birth—The Great Synod : Religious strife : Cuijp's student days : Scenes of his studies : Marriage : Daughter : Son-in-law : Houses : Religious and Civil offices : Acquaintance with good families : Death of wife : Own death : Family—Versatility of his art : Paintings : Drawings : Etchings—Successors.

It seems strange indeed when we consider the number of volumes which have been published upon artists of all descriptions, that no one has been found to write a monograph on Cuijp,* one of the most versatile of all the Dutch painters. In his own particular métier unrivalled, he occupies, with Adriaen van de Velde, a position midway between Ruisdael and Hobbema and the other landscape

* Commonly written Cuyp. It is occasionally written Kuijp, or Kuip, which form occurs in Houbraken. The artist himself always wrote Cuijp.

painters, and Potter and those who depicted animals for their own sake.

True it is that materials at command are small, but they are not so scanty as in the case of Hobbema and many another Dutchman whose life has been made the subject of a special essay; and within the last few years* the researches of Heer Veth have contributed much to our knowledge of the lives of members of the Cuijp family. In fact, until Heer Veth's articles appeared, details of Cuijp's life were of the scantiest and most untrustworthy character.

The good people of Dordrecht, or Dort as it is commonly called by the Dutch, have felt it incumbent upon them to erect a monument to an effeminate artist like Ary Scheffer, but the glorious colouring of the works of their greater fellow-townsman Cuijp have found no public recognition at their hands; and it is only within the last few years that they have acquired for their museum a picture worthy of the master. If the town could boast of nothing else, it were fame enough to be the birthplace of this artist; but Dordrecht, the oldest town in Holland, was in the Middle Ages the most wealthy centre of commerce in the Low Countries. It can also claim Jan and Cornelis de Witt as natives; the one was pensionary and the other burgomaster of the town. At Dordrecht it was that the first assembly of the Independent States of Holland was held in 1572, which resulted in the Treaty of Utrecht four years later, in the combination of the seven Protestant provinces of Zealand, Holland, Utrecht, Friesland, Groningen, Overijssel and Guelderland, and in the ultimate foundation of the Dutch Republic by William the Silent.

The painters of Dordrecht—one can hardly call them a school—of the seventeenth century are characterised by a love

* In 'Oud-Holland,' vols. ii. and vi.

for brilliant light and harmony of colour, which is especially emphasized in the works of their greatest representative Cuijp. Much of this may doubtless be traced to the influence of Rembrandt, under whom some of the best had studied—notably Ferdinand Bol, Samuel van Hoogstraten, Nicolaas Maas and Aert de Gelder.

Jacob Gerritsz Cuijp, the father of Aelbert, was born at Dordrecht in December, 1594.* He was the son of Gerrit Gerritsz I., a glazier and engraver on glass, of Venlo, and his wife Gertge Mathijsdr, widow of Bernaert Pelgrim, who were married at the Augustine Church of Dordrecht in 1585, in which year Gerrit entered as a "glasschrijver" the Guild in that town, of which body he later filled the post of dean and also book-keeper. It has been inferred that he was not very well off pecuniarily, as he was frequently in arrears with his payments to the Guilds; but this was no uncommon circumstance in those days. He died at Dordrecht in 1644. His son Jacob studied under Abraham Bloemart, at Utrecht; but from 1617 he worked at Dordrecht; in that year he entered the old Guild of St. Luke, of which he became dean in 1637. He married, in 1618, Aertken van Cooten, of Utrecht, whose acquaintance he had doubtless made while studying under Bloemart: he was then living in the Schrijver Straat. In 1620 he was dwelling in a house near the Blauwpoort, and in it his celebrated son was probably born. It is not known for certain when he bought the "Samson" house on the *Nieuwbrug* (new bridge); in the Register of Ground Taxes for 1626 he is mentioned as living there, and it is probable that he inhabited it as early as 1623. In 1625, however, he is known to have been at Amsterdam. From the amount of taxes at which he was assessed in 1638, it would appear that he then ranked

* The date 1575 usually given is erroneous.

amongst the more wealthy of the burghers of Dordrecht. In 1642, he, in conjunction with the three now little-known artists —the landscape painters, Izack van Hasselt and Cornelis Tegelberg, and the still-life painter Jacob Grief (called Klaau)* —founded the Guild of St. Luke of Dordrecht, as an independent body for artists—a "simpele confrerie." Formerly the old Guild of St. Luke—or as it was called, the Guild of the Five Trades—opened its doors to all conceivable workers in art, as well as to painters, as was the custom in those days.

In 1644, at the sale of his father's house, Jacob appears as the head of the family; a younger brother, by a second marriage, Benjamin, was also present. This is the last record that has been found of him. He died in 1651 or 1652, for in the former year he is known to have painted a portrait of a *Woman*, now in the Amsterdam Gallery, and in the tax papers of the latter year appears the name of the *Widow* of Jacob Gerritsz Cuijp. Aertken herself died in 1654.

As a portrait painter Jacob Cuijp deserves to take a higher rank than is usually accorded to him. Heer Veth, writing after much research, says, "It would seem more and more that Jacob Gerritsz Cuijp was an artist of great merit; and that many of his portraits especially must be placed very near to those of his most celebrated cotemporaries." One of the best examples of his art is a *Portrait of an Old Woman*, dated 1624, in the Berlin Museum. Of a much later period are the portrait of an *Old Man*, dated 1643, in the Cologne Museum, which M. Michel† praises highly; portraits of a *Man* and a *Woman*, both of the year 1644, in the Rotterdam Gallery; an *Old Woman*,‡ with a "mill-stone" collar, dated 1647, in the

* A son-in-law of Van Goijen and consequently brother-in-law to Steen.

† Musée de Cologne. Paris, 1884.

‡ The coat of arms depicted in this portrait is that of the Van Driels, a family of Dordrecht.

Vienna Gallery—known by reason of Baldinger's fine etching—a marvellously good piece of work, not unworthy of Hals, and a *Female portrait* in the Amsterdam Gallery, dated 1651, which must have been one of his latest works. In the Hermitage is a life-size picture by him of *Two Soldiers Dining*, recalling the influence of his master Bloemart. Considerable doubt appears to exist as to whether Jacob Cuijp really painted landscapes, as asserted by Immerzeel and Houbraken. As a landscape painter, he was, Sir J. A. Crowe tells us, "a man of originality and power, to whom we owe . . . the transformation of the minute and dry methods of the Brils and Brueghels into a broader, warmer, and more natural imitation of nature." And he mentions as a typical work a *Landscape* in the Pinakothek at Munich, the authenticity of which is, however, doubted by Dr. Bredius and Dr. Bode, the latter of whom considers it to be rather by A. Kabel. It represents a town on the farther side of a broad quiet river, on which are fishing boats; in the foreground are cattle grazing; a large waggon is being ferried over. To prove, however, that he really did paint landscapes, Woltmann and Woermann record a grey-toned North Dutch landscape, hard in tone, bearing the master's signature, in the possession of Herr Rudolf Stüve of Berlin, and this would seem to dispose of Heer Veth's argument that no *signed* landscape by him exists. As a proof of Jacob Cuijp's powers as a delineator of animals, is adduced a series of twelve plates, published at Antwerp in 1641, with the title "Diversa animalia quadrupedia ad vivum delineata a Jacobo Cupio, atque aeri insculpta a R. Persyn, jam vero in Lucem edita per Nicolaum Joannis Visscherum." But Heer Veth suggests that there is no absolute certainty that the "Cupio" means Cuijp. Jacob Cuijp was, however, the favourite illustrator of books of the time at Dordrecht, and he executed, amongst others, two

plates for Cats's "Trouring met de Proefsteen," published there in 1637.

Before commencing our notice of Aelbert it may be convenient to consider for a moment a third artist member of the family alluded to above, Benjamin Gerritsz by name, a younger half-brother of Jacob and uncle * of Aelbert. His mother was Everijnken Albertsdr, widow of one Herman Janse, a "helbardier;" she died in 1622.† Benjamin was born in December,

* Not cousin, as Houbraken says, and as has till now been supposed. See 'Oud-Holland,' vol. vi. p. 141.

† The following table will make the relationship clear :—

THE CUIJP FAMILY.

Gerrit Gerritsz I., *d.* 1644.

m. 1stly, 1585, Gertgē Mathijsdr, *who d.* 1601.

m. 2ndly, 1602, Everijnken Albertsdr, *who d.* 1622.

- Abram. *m.* 1612. — Jacob. — Daniel.
- Isaac. — Geertruid, *m.* Pieter Gerritsz. Hulstman.
- Jacob, *b.* 1594, *d.* 1651 or 2. *m.* 1618 Aertken Cornelisdr. van Cooten, *who d.* 1654. — Aelbert, *b.* 1620, *d.* 1691. *m.* 1658 Cornelia Bosman, *who d.* 1689. — Arendina, *b.* 1659, *d.* 1702. *m.* 1690 Pieter Onderwater, *who d.* 1728. — Cornelis, *b.* 1691, *d.* 1696.
- Matthijs, *d.* unmarried *bef.* 1644.
- Gerrit Gerritsz II. *b.* 1603, *d.* 1644. *m.* 1631 Bellijntje Tillemans.
- Benjamin. *b.* 1612, *d.* 1652.

Gerrit Cuijp seems to have been a veritable Henry VIII., for Heer Veth has discovered records of his marriage with two other wives (in 1623 and 1624), and his betrothal to a fifth in 1625. It is a curious fact that four of his five wives were widows when they married him. No children have been traced to the last three marriages; but he had by his first marriage two daughters, older than Abram, not given in the above table.

1612, at Dordrecht, studied under his brother Jacob, entered in the Guild there in 1631, and lived some time in that town. In 1643, however, he was known to have been resident at the Hague; but he returned to Dordrecht, and there died unmarried, in the house of a half-brother in 1652. In his work he somewhat recalls Rembrandt. His subjects are taken from sacred history, peasant life, cavalry combats, and coast scenes. In the Amsterdam Gallery is a picture by him, signed B. G. Cuijp, representing *Joseph in prison interpreting the dreams of the chief butler and baker.* Other genuine pictures by him are the *Circumcision*, in the Augsburg Gallery; *Soldiers Gambling*, golden brown in tone, and a *Cavalry Combat*, in the Liechtenstein Gallery; a *Cavalry Combat*, in the Schönborn Gallery in Vienna; and *Peasants fighting*, in the Hermitage at St. Petersburg. Another half-brother of Jacob, Gerrit Gerritsz II. by name, entered the Guild as a "glazemaker en schilder." Of his own brothers, Abram entered the Guild in 1612 as a glazemaker.

Aelbert Cuijp, the only son of his father so far as is known, was born at Dordrecht—probably, as we have seen, in a house near the Blauwpoort—where he was baptized in October, 1620.* The two years preceding his birth had been years of special import to his native town, and indeed to the whole Protestant world, by means of the great Synod † which

* Till recently the date given by Houbraken, 1605, was accepted, but in the Baptismal Register of the Augustine Church at Dordrecht, under date October 1620, we read, "par Jacob Geritsz en Aertke Cornelis t. k. Aelbrecht."

† The Synod had been summoned mainly at the instance of Maurice of Nassau, the Stadtholder and brilliant commander-in-chief, who, under the cloak of religious zeal, sought successfully his political aims in the overthrow of the power of the Grand Pensionary Barneveldt. Barneveldt had, by his influence, secured in 1609 a twelve years truce with Spain, and was, therefore,

had been held there by the Dutch Protestant theologians, who endeavoured to bring into harmony the extreme tenets of the Gomarists (or Contra-Remonstrants, as the Calvinistic followers of Gomar were called), and those of the Arminians (disciples of Arminius), or Remonstrants, who held the opinions of Zwingli—between whom bitter disputation had been going on since Arminius propounded, in 1604, certain theses on predestination, which were vigorously attacked by Gomar.

Deputies were invited to the Synod from England, Scotland, Germany and Switzerland, and the expenses of the gathering are said to have cost the States a million of florins. The Gomarists, being in a majority, declined to listen to their milder brethren, condemned the "remonstrance" which they had presented to the States of Holland and West Friesland in 1610, and subjected them to severe penalties, which caused a large number of them to leave the States and settle in Antwerp, France and Holstein. The resolutions of this Synod were long regarded as the law of the Dutch Reformed Church.

Thus Cuijp's birth was ushered in by national strife; and his life was passed in no less troubled times. Its term em-

in spite of the fact that by that same truce Spain admitted the independence of the seven United Provinces, denounced by Maurice and the army as the enemy of his country. He had early braved the Calvinists and their narrow views in his endeavour to obtain liberty of conscience in religious matters and by his partizanship for Arminius. Maurice, knowing that the Gomarists were the more powerful party in the States-General, sided with them for political reasons. Much civil commotion ensued. A body of militia (or *waartgelders*) which Barneveldt had raised was dispersed by Maurice, who overthrew the Arminian magistrates. Barneveldt, arrested in February 1618, and accused of conspiracy, was tried (with his friends Grotius and Hoogerbeets) at Dordrecht in the November, and was condemned to death. He was beheaded, after nearly fifty years of patriotic service to the United Provinces, at the Hague, in the May of the following year, to the eternal disgrace of Maurice, and his immediate unpopularity with the people, which was only quelled by his successes in the field. A painting of the Synod by Hoogstraten is in the Stadhuis at Dordrecht.

braced that of his fellow-townsman Jan de Witt, for he was born five years earlier than the Grand Pensionary, and outlived by nineteen years him who was ever gallantly struggling for the life of the young Republic against the encroachments of powerful monarchies without, and against intrigues and political and religious strife within. In 1672 the States were invaded by France and Germany; the celebrated "perpetual edict" against the office of Stadtholder, was, by the clamour raised by the Orange party, rescinded at Dordrecht by the magistrates of the principal towns of Holland and West Friesland; and the Grand Pensionary and his elder brother were savagely murdered at the Hague by an ungrateful mob. William of Orange (afterwards William III. of England), raised, at Dordrecht, at the early age of one-and-twenty, to the head of a troubled state as Stadtholder, Commander-in-Chief and Admiral of Holland, proved himself worthy of the fame of his grandfather and great-grandfather, Maurice and William the Silent. By his personal bravery he revived the failing courage of his countrymen, drove the French armies out of the Republic, and ended the war by the Peace of Nymegen in 1678. But it was done at great cost—the dykes were cut and fertile fields, rescued in past generations from the ravages of the sea, were given up again, rather than that they should fall into the hands of the enemy.

Everywhere were signs of tumult and bloodshed and destruction of houses and lands. But Cuijp's pictures bear not the slightest trace of either religious discussion or civil strife, and in looking at his works one would imagine that he passed his whole life in Arcadia, untroubled by any more anxious thought than whether the sun would give the effect which he required for his paintings, or the cows would stay long enough for him to depict them in their natural attitudes. He found

on the borders of his favourite Maas—or Merwede as the Maas is called after it joins the Waal and until it approaches Rotterdam—many a scene for his pencil; and painted, untroubled by the internal and external storm with which his country was convulsed, scenes that breathe of peace and rest.

Details of the early life of Aelbert are wanting. He is known to have studied, as one may suppose he would, under

HERDSMAN AND CATTLE. By Cuijp.
In the Deepdene Gallery.

his father, and also probably under Dirck van Hoogstraten,* who was then living at Dordrecht. In due course Aelbert settled in his native town, probably after he had visited other parts of Holland. Though there is no direct evidence in his works of his ever having been further from Dordrecht than

* A now little-known artist; was born at Antwerp in 1596. Originally intended for a goldsmith, he became successful as an historical painter. He lived some time at the Hague, but died at Dordrecht in 1640. He was the father of Samuel van Hoogstraten, Rembrandt's pupil.

Nymegen, yet the hills which he introduced into his landscapes suggest that he travelled as far as the Upper Maas; and it is not impossible that he may have visited Venlo, where his grandfather had at one time followed the trade of glazier, and where some of his relatives were presumably living.

"The man whose glory it is," says Heer Veth, "that he always worked in the presence of Nature, must have visited Gelderland, must have seen the banks of the Rhine, the Maas, the Waal.*

"That is shown by his well-known views of Nymegen and Maestricht; that is shown by his landscapes, which he certainly did not, as the saying is, 'catch in the air.' Possibly, here and there strict criticism may find a cow of Holland in a landscape of Gelderland; perhaps a corner of a Holland meadow in a view on the Limburg Maas; but to paint mountains in a Holland landscape is so in strife with his love for nature and truth that we must not assume for a moment that he has done such a thing."

The works of Van Goijen—who is known to have painted at Dordrecht—evidently influenced his style in some degree. The drawing of *Dordrecht*, for example, of which we give a copy on p. 63, shows in its treatment of the subject (the town seen straight across the water) the influence of this master.

As we have seen, Cuijp lost his father when he was about thirty, and his mother when he was thirty-four years old. On the 30th of July, 1658, occurs an entry in the marriage register of the Augustine Church, Dordrecht, between Aelbert Cuijp, bachelor, living in the *Nieuwbrug* (in the house of his father in which he had resided since 1623) and Cornelia Bosman, widow of Johan van den Corput, living in the Hofstraat, both of Dordrecht. His wife had three children by her first husband, who had been a member of the Admiralty Council of Zeeland, at Middelburg. The only child which is

* The south branch of the Rhine, which leaves it about twelve miles above Arnheim, and joins the Maas at the historic castle of Loevenstein.

recorded as the result of the marriage is a daughter named Arendina, who was born on the 10th of December, 1659. On the 19th of November, 1690, this daughter married, at the Augustine Church, a brewer of the town named Pieter Onderwater, which, together with the fact that Cuijp was buried from his son-in-law's brewery, perhaps, gave rise to the misstatement made by Immerzeel, and often repeated by others, that the artist was himself a brewer. Arendina's only child, Cornelis, who was born in 1691, died in 1696. She herself was buried in the *Groote Kerk* at Dordrecht in 1702, and with her began and ended the descendants of Aelbert Cuijp.

Although Aelbert Cuijp was not born in the "Samson House," yet he was living there when quite a child, and he resided in it until the time of his marriage, soon after which, however (in 1659), he sold it for 3,500 gulden. He then moved to the Wijnstraat hard by, to a house which was the property of the Van den Corput family, which he purchased of them a few years later (in 1663), and in which he probably resided till shortly before his death. It was pulled down in 1840, but had been much altered previously. The representation of the Samson House which faces this page is taken from an etching, published in 'Oud-Holland,' of a drawing, made in 1834 by the artist J. Rutten, now in the possession of Heer S. van Gijn. The small house adjacent had evidently been added at a later period. The view is taken from the side of the Wijnstraat. In 1846, this and the neighbouring houses were purchased and pulled down by the authorities to widen the street.

There is an old tradition in Dordrecht, that Cuijp, in addition to his house in the town, had a country seat in the neighbourhood at Dordwijk, commonly called the "Torensteedje," in which he lived during the summer months. Van

THE SAMSON HUIS, ON THE NIEUWBRUG, DORDRECHT.
From a drawing made by J. Rutten in 1834.

Eynden and Van der Willigen consider that "most probably" this house belonged to him, and mention drawings by him which were found there in 1816; and Immerzeel and Kramm take it for granted that the house was his. But Heer Veth is of opinion that it belonged to friends of his, and that he only had the use of it. About a year after his death, it was bought by his son-in-law, Pieter Onderwater, of the Heeren Pieter and François Adriaen van Leyden van Leeuwen, and it remained until 1851 with a branch of the Onderwaters. From all this one gathers that at Dordrecht in the seventeenth century it was better to be a brewer than an artist. When the house was rebuilt in 1856, care was taken to preserve a tower, on the door of which a life-sized figure of a man had been painted, it is said, by Cuijp.

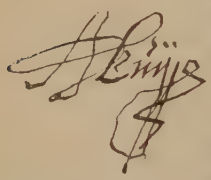
It is a curious thing that Cuijp's name does not occur in the records of the Painters' Guild of Dordrecht, of which we have seen his father was one of the founders; but, unfortunately, many of the volumes of the register of the fraternity are missing. It is supposed that he moved in a higher grade of society than one would have expected to find one of his burgher-like birth and education. Dr. Schotel, writing in 1840, says that Cuijp was a friend of Cornelis van Beveren, for whom he is known to have painted some pictures for his Castle of Develstein; we know that he was acquainted with the De Rooveres, Lords of Hardinxveld; and we presume that his wife was of good family from the fact that her first husband occupied a position of some importance. Heer Veth continually dwells on his association with men of standing; but it is possible that his relationship to them may have been merely that of artist to patron, such as Rembrandt and Potter enjoyed at the hands of Dr. Tulp. It has been assumed from the fact that he played a certain

part in the civic life of his native province, that his father was wealthy, for such a career was only available to those who were well-to-do. In any case, the Cuijp family possessed a coat of arms, which consisted of three six-pointed stars or (two imposed on the third) on a field azure. By some he is

A MEMBER OF THE DE ROOVERE FAMILY DIRECTING SALMON FISHING. By Cuijp. *In the Gallery of the Hague.*

thought to have practised art only as an amateur; if it was so, he was certainly the most laborious amateur that ever lived. And yet with all his power there is something of the amateur about his work. He certainly never served any long apprenticeship in the art of drawing, and he had no great sense of the beauty of line in his human figures, although the posing and grouping of his cattle are worthy of all praise.

Houbraken says that Cuijp was a man of blameless life: and records tell us that on the 21st of December, 1659, he was nominated for the years 1660 and 1661, as Deacon of the Netherlandish Reformed Church; on the 22nd of December, 1672, he was elected one of the six Elders* (Ouderling) for 1673 and 1674 of the Church of St. Augustin in his native town. In 1672 his name appeared on the list, presented by order of the newly-elected Stadtholder William of Orange, of nominees for membership in the regency of Dordrecht: but it seems that he was not appointed. In 1675 and 1676, he was one of the "Heiligengeest Meesters"† of the hospital of the Groote Kerk; this fact is of the greater interest, as his signature (of which the accompanying is a facsimile) to the audit of the accounts of 1675 (not completed till 1683) is—with the exception of his will, the handwriting of which it resembles—the only specimen of his handwriting extant.‡ In 1677 he made a will leaving his daughter Arendina sole heiress, under the guardianship, during her minority, of her mother In 1680, 1681 and 1682 (he had vacated the seat by April 1683), he



* To the names of the first three of the six elders of this church, the title "De Heer" was affixed, but to those of the last three, of which Cuijp was one, nothing was added. They would simply be called "Frater."

† Dordrecht was divided into two parishes, one of the Lieve Vrouwe Kerk (later the Groote Kerk) and the other of the S. Nicolaas Kerk (later Nieuwe Kerk). To each parish church belonged a "*Heiligengeest* and *posthuis*," which was intended for the reception of mad people (i.e. those "possessed of the Holy Ghost," as it was termed) and persons suffering from contagious diseases. A Heiligengeest Meester was one of the administrators of this institution.

‡ To illustrate the lack of care paid to orthography in those days, it may be mentioned that though he signed his name as given above, yet it appears in the list as Aalbrecht Kuijp.

was a member of the High Court of Justice of South Holland,* which consisted of eight citizens of the town of Dordrecht and three from the Marshes of South Holland, under the presidency of the Bailiff of South Holland. He probably owed this appointment to his acquaintance with the De Rooveres, for Pompeus de Roovere was bailiff of South Holland at this time.

Cuijp lost his wife Cornelia in 1689, and he only survived her two years.† He was buried by her side on the 15th‡ of November, 1691, in the church of the Augustines, where he had been wont to worship.

At the time of his death,§ Cuijp was residing in the house of his son-in-law, "de brouwerij van Lelien," which to this day preserves its old façade, on which one sees the date CIↃIↃLXXXII. and a shield with the three lilies.

Aelbert Cuijp was a most versatile artist, broad in touch and less wedded to detail than most of his cotemporaries. He painted, with almost equal success, landscape and portraits, figures of men and of animals, sea and shipping pieces, winter scenes, and moonlight subjects, and birds, fish, and still-life; and indeed he was the first artist to choose these latter subjects, in which D'Hondecoeter, Weenix and De Heem subsequently

* "Welgeboren of Mans-Man, van den Hove en Hooge Vierschaar van Zuid-Holland."

† The following are the entries:—

November 1689 "den 29. Tweemaal Luiens over juffr. Cornelia Bosman huisvrouw van den heer Aelbert Cuijp op dato in de Augustine begraven."

7 November 1691 "De Hr. Aelbert Kuijp, gewesene Mans-Man van den hove en hoge Vierschaar van Zuijdt-Hollandt, is in den Augustine begraven, eens luijens."

‡ The burial register of the Augustine church gives the 7th November, but this is evidently an error. See 'Oud-Holland,' vol. vi. p. 144.

§ The discovery was made by Heer A. v. d. Weg in the Register of the *Wees-Kamer* (Chamber of Orphans), and was published by Heer Veth in 'Oud-Holland,' vol. vi.

became pre-eminent. But he is *par excellence* the painter of sunlight, and well deserves the title of the "Dutch Claude," first applied, it is said, by Ralph in his description to a "Collection of Prints engraved after the most capital Paintings in England," published by Boydell in 1769. In his many pictures of pastoral scenes Cuijp rarely repeated himself. His desire

STUDY OF BOATS. By Cuijp.
From a drawing in the British Museum.

for variety in his composition is a little evident. If one cow is lying, another is standing. If some shepherds repose in the evening sun, others pass along the road; if the sheep slumber, the goats browse, and so on. One feels that his animals are posed. He did not possess the feeling that prompted Hobbema to paint the avenue of Middelharnis with its uncompromising straightness. Mr. Ruskin says that Cuijp's cattle-

pieces are the best. "Nevertheless," he adds, "neither by him nor any one else have I ever seen an entirely well-painted cow. All the men who have skill enough to paint cattle nobly, disdain them." One wonders whether Troyon is included in this dictum. The whole of Cuijp's picture is often bathed in the warmth of an afternoon sun—though he as well represented the cool freshness of morning and the heat of mid-day. In all of them the effect of mist is wonderfully expressed. And this success with which he paints sunlight is, M. Blanc tells us, the reason of Englishmen's appreciation of his work. "His genius succeeded in painting and understanding it in all its brilliancy. It is not, therefore, surprising that he should excite the enthusiasm of a people as fond of the sun as the English are; if they are also as partial to our Claude, the reason is that he painted his sea-pieces and landscapes with always a ray of sunlight. It seems as if, to gloomy England, only to see the sun shining on the horizon of a painting is an additional attraction." This writer adds that Aelbert Cuijp was not an inferior colourist, which, according to him, was a still greater merit, as the Dutch artist never left his country and could never have been inspired "by the smiling country, luxuriantly adorned, which makes the beauty of regions of the South." Cuijp did not, however, acquire all at once this facility in the representation of aërial effects. His early works have, when compared with the productions of his best time, a hard appearance which is unmistakable.

Cuijp was essentially a painter of the peaceful side of human life and of nature. He not unfrequently depicted stately gentlemen on horseback with their retainers, who ride in a dignified manner, as though they had all the day before them in which to take their exercise or, again, directing the actions

of a body of fishermen. His success in painting horses, especially grey ones, is very noticeable. In portraiture too he was by no means unsuccessful, and examples show that had he cared to devote himself to this branch of art he would doubtless have achieved considerable fame. When he paints his most usual subjects, shepherds and herdsmen, with their flocks and herds, they seem to be a contented, peaceful type, far removed from the quarrelsomeness of Brouwer's peasants or the uproarious mirthfulness of Steen's. The cowherds pipe away their afternoons or point out the way to some traveller. Fortunately for him, he needed no collaborator to add figures to his landscapes, or landscapes to his figures. He was at home in either department of his art, with the result that his figures seem as though they were depicted in scenes where they habitually passed their lives, and were not put there to order. He loved to depict nature as she appealed to him untrammelled by any particular canons of art: but it must be admitted that he is seen at his best in his less ambitious compositions. No one before him better represented hazy distances; but his ideas of proportion were occasionally peculiar. Sometimes he placed in his landscapes figures which are almost ludicrously large, when compared with their surroundings.

What Ter Borch, Metsu, and Netscher have done for the indoor life of the well-to-do classes of Holland, Cuijp has done for the outdoor. In many of his works the scheme is not altogether unlike that of Wouwerman, but there is more peace and less action: and the figures are always on a larger scale, albeit they do not perhaps play so large a part in the picture. When he attempted more animated action, as in the *Storm at Sea*, in the Louvre, he is not so successful, though action is well represented in his *Fighting Birds* in the Amsterdam

Gallery. In his peaceful marine pieces he is only less successful than Van de Velde. Storms are the domain of Ruisdael and Backhuisen. In his river scenes, M. Blanc says :—

"He is almost unique, his only rival, Van Goyen, being more superficial and more monotonous. To excel in them, it needed nothing less than the comprehensiveness of his talent, for, in painting, he made use of all his knowledge ; horses crossing the river on the ferry-boat ; peasants' huts, surrounded by trees, placed by the side of a canal and inhabited by Dutchmen wearing ornamented hats ; figures of sailors coming down the Meuse or going up the Scheldt, barges taking wood to Flushing, or a boat full of passengers towed by a horse. This vessel, which is called in Holland *Trechtschuyt*, is very light, with one mast, in which one can travel for one halfpenny a mile. There is a small separate chamber, called the *Roof*, placed at the rear of the vessel, and lighted on each side by two windows, which can be hired for very little extra. The letting of this room or cabin gives one a good idea of the order which is to be found in even a Dutchman's smallest transactions ; even for the few pence it costs, there is an agent placed at the entrance of the town whose duty it is to keep the accounts of the *Trechtschuyt*, and who gives a printed ticket. This silent manner of locomotion on the water, peculiar to each northern Venice, could not escape the observation of Albert Cuyp, who noticed everything and loved his country with the love of a painter."

He occasionally painted historic scenes, such as the *Siege of Breda :* and a few pictures of poultry testify to his power of painting birds. "When in his earlier life," says Sir F. W. Burton, "he painted groups of 'still-life,' as dead game, fruit, and the like, he showed a skill, a refinement, a feeling for texture and colour, and, it may even be said, a sentiment, which place him above any of those artists who devoted themselves exclusively to such themes."

Cuijp was not more successful in his allegoric subjects than his rival Potter. He too painted an *Orpheus charming the beasts*, now in the Marquis of Bute's collection, an early

work. Orpheus, in classic garments and crowned with laurel, is seated beneath a tree, playing the violin. Around him are grouped, a cow, a horse, and other domestic animals. An ape is seated on his back. On the steep banks of a river on the left are an elephant, camels, a stag, leopards, a unicorn, and an ostrich. He wisely gave prominence to those animals with whose forms he was familiar.

Charles Blanc tells us that Cuijp painted interiors of churches in the manner of De Witt. No painting of such a subject is known to exist by him, although there is a rough sketch in the British Museum of the exterior of a church by him.

In his diversity of subjects, Cuijp stands above most of his cotemporaries, although he must be content to rank many degrees below Rembrandt and even Hals.

He had a great fondness for placing a piece of brilliant scarlet in his pictures—usually a coat on the back of one of his cavaliers or a waistcoat of a shepherd. And it is this piece of scarlet which raises Mr. Ruskin's fierce denunciation as a "solecism in tone," because it is unaffected and unwarmed by the golden tone of the rest of the picture, and has little distinction between its own illuminated and shaded parts.

Cuijp—Houbraken, who says he knew him personally, tells us—was a very handsome and intellectual-looking man. But, unfortunately, as in the case of Ruisdael and Hobbema, we have no authentic portrait of him, although several male portraits by him have at times been put forward as representing the artist himself. None, however, has been able to withstand the test of searching criticism. Van Eynden and Van der Willigen say that they saw a copy, by a Dordrecht painter, an imitator of Cuijp, Wouter Dam,* of a portrait of Aelbert Cuijp by himself: but no one now knows where this

* Born at Dordrecht 1726, died there 1785 or 1786.

portrait is. Tradition asserts that the man laughing at the man eating mussels, in the *Mussel Eater*, in the Rotterdam Gallery, is a portrait of the painter, but there is no proof of this. The portrait given by Immerzeel was taken from a lithograph, of doubtful origin, by Morin, published in Paris. And the two portraits, mentioned by Kramm, in Frederik Muller's catalogue and in Wiegel's "Kunstlager Catalog," are also untrustworthy. The so-called portrait of Cuijp and his wife and family in the Buda-Pesth Gallery cannot be accepted as authentic. Even with his three step-children, he would have been far from making up the fourteen persons represented in this picture. At Woburn Abbey is a *Portrait of a Man* represented life-size to the waist, said, but without good reason, to represent the artist. He wears over his long hair a high-crowned black hat, the broad brim of which casts a shadow on his face, a bright scarlet cloak, faced with gold, and a plain square white collar. His left elbow rests upon a balustrade, his left hand is gloved, the right is not shown. Mr. Scharf calls it "a brilliantly painted picture with intense power in the shadows." Waagen, who highly praises its execution, bases his doubts as to its being Cuijp's portrait on the magnificence of the dress. Other so-called portraits of himself are in the Dresden Gallery, at Bath House (Lord Ashburton), and in the collection of Earl Spencer at Althorp. Modern critics say that not only does the Dresden Gallery portrait not represent the artist, but that it is not even by his hand, pointing out that the signature is probably false, as it is not in Cuijp's usual form—*i.e.*, the A is placed inside the C. It is, however, considered an original work by a capable Dutch painter: Dr. Bredius thinks Adam Camerarius, a little-known portrait painter of Amsterdam and Naarden, who was influenced by Rembrandt, and who painted from 1650 to 1685. Of the *Portrait of a Man*, in the National

Gallery, the very inscription—"Ætatis 56: 1649. A. Cuijp fecit"—forbids us to regard it as a portrait of the master, as it was formerly called. In 1649, Cuijp was only twenty-nine years of age. In the Secrétan Sale in Paris in 1889 was a painting by Cuijp of the *Artist painting from nature*, which had passed through the collections of Lord Granville and Mr. John W. Wilson: whether the tradition that says it represents Cuijp himself is true one cannot say; in any case it is of no value as a representation of the features, as the artist has his back to the spectator. It has been etched by Greux. A similar picture is in the New York Museum.

As he rarely dated his pictures, they are somewhat difficult to classify chronologically. It was formerly stated that he signed his early works (especially of still-life and portraits) with his initials A. C., and his later pictures, A. Cuijp. But modern writers confute this, and point out that his early works usually bear his full name and often the date (1640–50), as well.* It is further pointed out that it is not safe to ascribe all works signed A. C. to Cuijp. Some of them must be given, for example, to Camerarius, or to Alexander Cosemans.† In his signatures, the C is usually of the same size as the rest of the word.

To Cuijp's earlier period belonged his celebrated *Sleeping man*, which perished by fire in the Rotterdam Museum in 1864, when upwards of three hundred paintings were destroyed, and which is now only known to us by Bürger's description:—

"The most curious and rare picture of this interesting series is the *Sleeping man;* or, is he dead? It is but the duration of time which makes the difference! This study appears to have been done to preserve

* Dr. Meyer and Dr. Bode in the catalogue of the Berlin Museum (1883).

† Also spelled Coosemans, a Netherlandish painter of flowers, fruit, and still-life, who flourished about 1630.

the likeness of some brave man who had been lost. The whole arrangement gives rather the idea of a man on his death-bed than one asleep. The head, framed by long chestnut hair, and seen nearly full-face but foreshortened, rests in full light on a large pillow, which forms all the background except for a narrow fold of curtain falling on the right and an angular shadow on the left at the top of the picture. The white tints of the shirt, of which the neck and shoulders are seen, and those of the upper sheet, stretched across the picture, are scarcely distinguishable from the tints of the pillow ; so much so in fact that the head is, as it were, isolated in the midst of this light aureole. A coverlet of black velvet, thrown in front on the sheet, aids us to understand that the man, of whom only the head is seen, is lying horizontally. The perspective is remarkable, especially as the canvas is only about 16½ in. in height and 25½ in. wide. The head is painted with much feeling and wonderfully executed, broad and simple, with all that is necessary and nothing more ; but the right effect is given. In one corner of the white sheet, quite in the lower right-hand corner, are still to be found the initials, A.C."

It is much to be regretted that at the time when this picture perished the art of photography had not reached its present success in the reproduction of the old masters.*

The Gallery of Rotterdam, perhaps owing to its proximity to Dordrecht, is richer in works by Cuijp than other Dutch Galleries. In it are still to be found examples of still-life subjects—such as *Dead game*, *Poultry*, and *Fruit*—to which Bürger accords high praise, adding that some of the birds' feathers, detached from their bodies, would fly away in the wind, as readily as the "floating feathers" † of D'Hondecoeter. But it must be mentioned that the Director of the Rotterdam Gallery, Heer Haverkorn van Rijsewijk, ascribes the fruit-pieces to Alexander Cosemans. There is also—in addition to a *River scene*, the nearly life-size study of the *Head of a cow*, and an interior of a *Blacksmith's forge*—one of those celebrated representations of a *Dapple-grey horse* which are said to have

* As practised, for example, by MM. Braun of Dornach.

† In allusion to *The Floating Feather*, in the Amsterdam gallery, D'Hondecoeter's masterpiece.

kept Géricault awake with envy, and of which another example is to be seen at Dulwich.

In the Amsterdam Gallery, no less than six pictures are catalogued under the name of Aelbert Cuijp. Of these, four come from the Van der Hoop collection. The remarkably fine *Portrait of a young man*, once ascribed by Dr. Bredius to his father, is now given to Aelbert.

This portrait, Dr. Bredius tells us,*

"Gives us an opportunity of learning to value Cuijp as a portrait painter. He has evidently acquired much in this branch of art from his father. That Aelbert must, however, have had Rembrandt's portraits before his eyes, is shown by the fantastic adornment of his model. The large broad-brimmed hat with its ostrich feathers, and the peculiar necktie, especially call to mind portraits by Rembrandt. The colouring is forcible, but its flesh tones are somewhat yellowish."

The other three pictures from the Van der Hoop Collection are a *Cattle-piece*, a *View of Dordrecht*, and a capitally painted life-sized *Fighting birds*, in which the cock attacking the turkey-cock is especially well rendered. The two remaining pictures by him in this gallery are a fine *Mountainous Landscape* and *Cattle in a meadow*, through which a river flows. Of the pictures once ascribed to Cuijp, the *Dead Game* piece (No. 1611) Dr. Bredius says rather recalls the style of J. B. Weenix, and the *Cavalry Combat*—a subject which so far as one knows Cuijp never attempted—he attributes to Simon van Douw, who flourished in the middle of the seventeenth century at Antwerp, Middelburg, and Rotterdam.

In the Six Van Hillegom Gallery at Amsterdam are two fine works from the Slingeland collection. One represents a scene of *Shipping*, similar in subject to the famous work in the Bridgwater House Gallery—*i.e.*, a flotilla of boats, with trumpeters and a distinguished person landing at a town, at

* 'Die Meisterwerke des Rijks-Museums.'

one time said to be Prince Maurice of Nassau at Dordrecht; but now Admiral de Ruijter at Nymegen. It was possibly painted in 1678 at the time of the Peace. The other represents *Ships on a moonlit sea.*

In the Hague gallery is a picture called a *Portrait of a Sr. de Roovere.* It represents a scene on the Maas in the neighbourhood of Dordrecht (see page 77). On the banks to the left a member of the Roovere family, wearing a black cap with a red feather, is seated on a bay horse. A fisherman is offering him some freshly-caught salmon.* On the banks are three other fishermen hauling in a seine net, while a dismounted cavalier, whose horse is being led by an attendant, watches them. In the foreground lies a well-drawn spaniel of the cocker breed. On the farther side of the river are some barges, and on the bank a few houses, the most prominent of which is of a most doll's-house style of architecture. Bürger calls this a "belle peinture, un peu brusque cependant." The stiffness of its execution would seem to suggest that it is an early work. Heer Veth thinks that it represents Pieter de Roovere, Heer van Hardinxveld and Bailiff of South Holland, who was born in 1602 and died in 1652: the picture was probably painted about 1650.

The Dordrecht Gallery has recently acquired a good *Landscape with cattle and figures*, signed A. C. On a tongue of land on the left side is seen a stone building with a moss-grown thatched roof, near two trees. A youth in a red cloak, seated on a white horse, is in conversation with a countryman in a blue coat. To the right are some cows lying about, with hills in the distance.

* The salmon fisheries of the Maas have always been of great importance. During 1890 a Conference of delegates from France, Belgium and Holland met at the Hague to decide on means of preservation of the fish.

In the Louvre are to be found two good examples, companion pictures, of his cavalier (or Wouwermanlike) subjects, of which one is the *Departure for the ride*, and the other the *Return*. In the former a cavalier, richly dressed in crimson, is mounted on a dapple-grey horse. A groom in green, with sabre at his side and with back towards the spectator, holds the bridle and respectfully offers him the near stirrup. The principal group is in bright light, heightened by the shadow thrown by the house from which the seigneur and a cavalier of his suite dressed in black have come. The shadow extends across the right of the picture, leaving the distance on the left, where are seen two shepherds with their flock of sheep on a hill in half-tint, all the brighter by the contrast. Two spaniels, one standing and the other lying down, are on the left of the principal group, evidently awaiting the start. Later on, in the *Return* (or *La Promenade*, as it is called in the official catalogue), three cavaliers are seen leaving a forest; one must be a seigneur judging by the beauty of his horse, his noble mien and the magnificence of his costume.* A gamekeeper, holding two dogs in leash, offers a partridge to one of the horsemen. In the distance is a far stretching country with cows and dwellings at the foot of a hill and old towers, no doubt the domain to which the seigneur and his suite are returning. Both these pictures came from the famous Slingeland collection, when they fetched 602 florins each.

In his *Stormy Sea*, in the same gallery, he was not so successful. But an example of his pastoral scenes, a *Landscape*, bathed in rich golden light, is worthy of him at his best.

As in the case of Hobbema, the English were the first to appreciate the value of Cuijp's work, and thus it is that so

* The inventories of the Empire and of the Restoration have a note to the effect that the cavalier is a portrait of a prince of the House of Orange, and that the head was painted by Metsu (who was Cuijp's junior by ten years.)

many of his best works are in this country. So little were his pictures at one time appreciated by his countrymen, that Kugler was informed by a Dutch connoisseur that in past times, when a picture found no bidder at a sale, the auctioneer would throw in "a little Cuyp" to tempt a purchaser. Down to 1750, Smith tells us, no work by Cuijp was known to realize more than thirty florins, or a little less than three pounds sterling. The Slingeland Collection at Dordrecht was especially rich in works by Cuijp, possessing as it did no less than thirty-eight pictures by his hand. On its disposal by auction in 1785, the English and French dealers greatly enhanced the market value of this artist's works by their vigorous competition: and these thirty-eight pictures realized 23,414 florins. The highest price fetched by any one of them was 2,650 florins for a *View of a Country House*, which was bought by a dealer named Foucquet. The lowest price was 30 florins. The highest price recorded by Mr. Redford in his 'Art Sales' for a Cuijp is £5,040 paid in 1876 for a *Landscape—Early Morning*—at the sale of the Foster Collection. In these days a collection of works by the old masters would hardly be considered complete without an example by Cuijp. And he is better represented in England, where are all his best works, than in the whole of the Continental galleries, those of his native country not excepted.* Bürger well says, "the excellence of this great master is only appreciable in England."

Of the nine works by him in the National Gallery, three are from the Peel Collection and three from the Wynn Ellis. Two of the latter are views of Dordrecht, and are known as the "Large Dort" and the "Small Dort;" both have groups of

* Paintings by Cuijp were exhibited at exhibitions of works by Old Masters held by the Society "Arti et Amicitiæ," at Amsterdam in 1867 and 1872; and at an exhibition of Old Masters held at the Hague in 1881.

his favourite cows in the foreground, of which the grouping in the former is the happier. The Groote Kerk—with its handsome tower resting, in the interior, on fifty-six pillars—seen from the same point of view, forms a prominent feature in both pictures. It dates from the fourteenth century. The third work, called *The Windmills*, is a view across some flat meadows to a town, by some said to represent Dordrecht. No. 53, of which we give an illustration, is usually considered the principal work by Cuijp in the gallery; with the exception of the Large Dort, it is the largest. It is a typical work pervaded by a warm sunlight, and as an example of his representation of aërial effects, almost unrivalled. The best piece of painting in the picture is the dapple-grey horse, but the red coat of its rider is rather a blot on the harmony of the landscape, and the girl has the appearance of leaning upon crutches. A recently-acquired *Landscape and Cattle* (No. 1289) is a little gem somewhat recalling the picture at Deepdene. In the background is a ruined castle-keep in the water, which may be the same building as that depicted in No. 824, a *Ruined Castle* on an island in a lake, which picture was purchased at Horn of an old clothesman for about 1*s.* 3*d.*, and brought to England. To it the following lines from Beattie's "Scotland" have been not inappropriately applied—

> "Behold our lake . . .
> Each girdled with its mountain belt
> Of rock and tower and forest trees,
> And gemmed with island sanctuaries
> Like floating palaces, they seem
> The Elysium of a poet's dream."

The *Portrait of a man*, already mentioned, is a sober piece of painting not unworthy of its proximity to two fine portraits, one by Rembrandt and one by Hals.

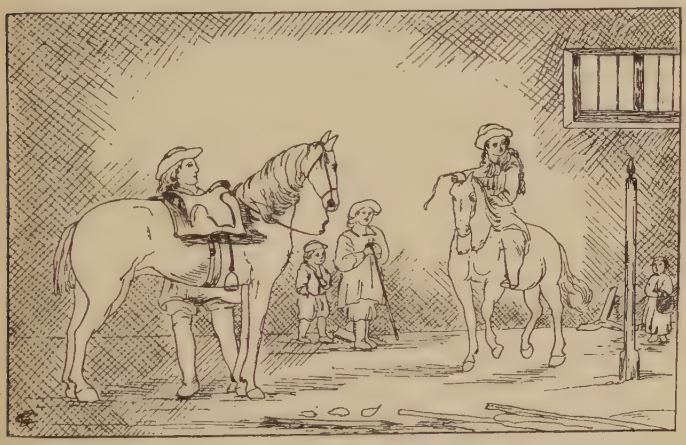
In no collection is Cuijp so well represented as he is in the Dulwich College Gallery, which possesses fourteen pictures by him, many of the highest excellence. Dr. Richter has placed them in the catalogue in the chronological order in which he considers they should come. First must be noticed two *Landscapes with cattle*, which, especially No. 76, recall the manner of Van Goijen. The figures are

LANDSCAPE WITH CATTLE AND FIGURES. By Cuijp.
No. 192 in the Dulwich College Gallery.

smaller than he afterwards made them, and the pictures themselves are on a smaller scale; of these, No. 192 shows us a most pleasing landscape in which goats browse, and sheep and cattle are lying about; beyond are a flat marshy distance and a grey sky. Dr. Richter calls it a particularly important work of the master, as it is painted in his earliest style, of which only a few examples have come down to us. No. 5, also an early work, showing some cattle and sheep against

some farm buildings, is richer in tone, but not so pleasing in composition. Another early work, but one which gives promise of his later development, is *A View on a Plain* (formerly called a view of Utrecht) in which a herdsman, standing up somewhat prominently, would appear to be too large for the cattle he is tending. This is a not uncommon fault of Cuijp's. The plain with a winding river to the left is well represented. Hazlitt admired this picture highly for its effect of dewy vapour and sunshine, and called it "the finest Cuijp, perhaps, in the world." Next comes the *Cattle near a River* (No. 83), in a style of colouring not so usual with him. To the left a bit of meadow land projects into the stream, five cows are lying, and a horse is standing. On the right are two cows, some sheep and a shepherdess; the red cow standing up is particularly rich in tone. Dr. Richter compares this picture to No. 822 in the National Gallery. Next we come to the *Evening ride near a river*, "especially attractive for the rich golden tone of the evening light." In Nos. 163 and 169, the two largest pictures by him in the gallery, the one 4 ft. 9 in., the other 5 ft. 6 in. long, we see two of Cuijp's masterpieces done in his best manner, the latter especially being noteworthy for its golden tone and hazy effect of distance. In the foreground are two cows, one standing, one sitting; by them a herdsman, in the red coat of which Cuijp was so fond, and holding the usual crook (a long stick shod with iron), is talking in the warm evening light to a boy with a flute, who lies on the ground and looks up to the herdsman with a very animated expression. In the middle distance, to the right, are some cattle and figures beneath high cliffs. In the background across the river is a cluster of rocks, which the artist certainly never saw in the neighbourhood of Dordrecht. No. 163 is a very typical Cuijp as regards composition. In the centre two

high trees grow out of the picture. Two shepherds repose at their feet; on the left, a youth on a donkey as he passes is speaking to a shepherdess, who is pointing out the way to him. A river runs across the middle distance, on the opposite bank of which is a cottage backed by mountainous hills. The *Cattle near a river* (No. 239) Dr. Richter tells us is a "very fine work of the master," and he instances the deep tones and the impasto in



THE WHITE HORSE IN A RIDING STABLE. By Cuijp.
In the Dulwich College Gallery.

striking contrast with the delicate vapour which envelopes the background. The contrast to us seems almost too striking. *Two Horses* (No. 156) is "apparently an early work; the landscape is treated as quite an accessory part of the picture." The brown horse standing sideways to the spectator, and fastened by his bridle to a tree, is better painted than the grey on the right. Another which deserves notice is No. 114, *The White Horse*, the one which, in its way, is the finest Cuijp in the

collection. To the left a white horse stands sideways, behind him is his rider. To the right, a horseman is riding forward on a brown horse. Near the wall in the background are a man and a boy, and an old woman who is absurdly small. There is a window in the wall to the right. The white horse is magnificently drawn and modelled, and beautifully painted, while the whole picture is most rich in chiaroscuro. Lastly, we must mention the *Fishing on the ice*, which, although not so important an example of the subject as the Duke of Bedford's, exhibits a happier form of composition.

One of the best Cuijps in London is the *View on the Maas* at Bridgwater House, which is said to represent the landing of John Maurice, Prince of Orange; or, as some say, the embarkation of that Prince to review the Dutch fleet; or again, and with more probability, De Ruijter at Nymegen.* Waagen praises it highly.

"It looks as if the painter had dipped his brush in light to express the play of the sunbeams, which have dispersed the morning mist upon the waters. If I had admired at a distance the transparency of the surface of the water, and the reflections of the dark sides of the vessels, I was perfectly astonished when I drew nearer, and saw in how free and masterly a manner all this had been attained. It is not possible to have a more perfect and more animated picture of the marine life of the Dutch."

Of Lord Brownlow's *View on the Maas*, the same author speaks in the highest terms, calling it the chief picture of the whole collection, and saying that it affords a proof, not only of the extraordinary talent of this master, but also of the astonishing height which the art of painting in general had attained in Holland in the seventeenth century. On the right a large

* *cf.* page 89.

passage-boat, thronged with people, advances slowly, under full sail, through the clear stream. On the left is a ten-oared boat, in which are seen a Prince and other personages of distinction, and from the poop of which three richly-liveried trumpeters sound their instruments, whilst the fort and several other ships fire salutes. On the horizon a distant hill is half veiled in the morning mist, rendered in Cuijp's happiest manner.

In Mr. Holford's collection is a beautiful *View of Dordrecht*, which had at one time been divided into two parts, each forming a complete picture. Another is in Lord Northbrook's gallery.

The Duke of Bedford possesses no less than eight works by Cuijp, two of exceptional interest, the so-called portrait of himself, which we have mentioned above, and *Fishermen on the ice*. This latter is one of the best of his winter scenes. Mr. Scharf, in his catalogue of the Duke of Bedford's collection, tells us that it is composed of two panels joined together; and indeed, although there is no lack of harmony in the work, it is quite possible to make two separate pictures of it, and it may possibly have been thus treated at some time. It is said to have formed part of the Slingeland collection. A similar work, but on canvas, is recorded as being in the collection of the Prince de Conti in 1779. The scene represented takes place on the Maas during a severe frost, under the light of a clear winter sun. The right-hand side of the picture is occupied by a group of sixteen fishermen, clad chiefly in brown or grey, but one, who seems to direct operations, wears a scarlet coat, and another man has a light-blue cap. They are all engaged in breaking the ice with poles, catching the fish with nets, and putting them into casks. Behind them is a group of three leafless trees, and a

church spire. On the extreme left of the scene is a market-woman seated in a sledge drawn by two brown horses. In front of her are introduced some rushes in that bold manner peculiar to Cuyp. In the middle distance, perhaps the most pleasing part of the picture, are various groups of people skating, sledging, &c. Further off are a booth and a windmill.

FISHING ON THE ICE. By Cuijp.
In the Dulwich College Gallery.

It has been engraved by Fittler in Forster's "British Gallery." A third picture is noticeable for its subject—a representation of a custom in Holland of taking a fat ox in procession through the town. A similar subject by Wouwerman is in the Louvre. A fourth, an *Interior of a riding school*, is almost identical in design with similar pictures in the Dulwich College gallery and the Rotterdam gallery. A fifth example of the

master is an interesting *View of Nymegen*, in the foreground of which appears one of his favourite groups of cows.

Of his works in the Grosvenor House gallery, one, a moonlight scene of *Cattle on the banks of a river*, attracted M. Viardot's especial admiration. "I do not remember to have seen anywhere, even among the works of Van der Neer, light carried to such a point, even in the obscurity of a deep night."

At Buckingham Palace are no less than ten works by Cuijp. One of these represents a *Cavalier holding his horse*, dapple-grey, in whose bridle he places some blue ribbon. In the background is an encampment. Another important work is that called *The Negro Boy*, from the black page who holds the horses of two cavaliers who are about to start for a ride. A river, said to be the Rhine, is in the background.

One of the most charming Cuijps in England is at Deepdene, a collection full of masterpieces of Dutch art; it is a *Herdsman and Cattle*, painted in his best manner with respect to aërial tone: a sketch of it is given on page 72. The light is warm yet soft, and a feeling of idyllic peace and calm rests on the picture. There is just sufficient breeze to carry along the two boats which are reflected in the peaceful stream. The sky-line is somewhat low, a characteristic feature of Cuijp's forerunner in river-side subjects, Van Goijen.

Upright landscapes are unusual with Cuijp. A good example belongs to Sir Hickman Bacon, and was lent by him to the Loan Collection, gathered together by the Corporation of London at the Guildhall in 1890. It represents *Horsemen halting at a country inn*, a subject which Meissonier has in our own time made peculiarly his own. In a sunny landscape, two sportsmen (one in scarlet) have dismounted at an inn,

the board of which, bearing as its sign a white cock, stretches into the picture from the left. One of the two horses, a grey, is already unsaddled. Two black and white, very lanky greyhounds are resting to the right of the picture; beyond them are some of those hills which Cuijp now and then delighted to add to his flat landscapes. The drawing of *Greyhounds*, in the British Museum, of which we give a copy, may well have

TWO GREYHOUNDS. By Cuijp.
From a drawing in the British Museum.

served as a study for the dog sitting up. A smaller picture of the same subject belongs to the Earl of Kilmorey: it was at the "Old Masters" Exhibition in 1882.

In Mr. Ayscough Fawkes's collection (sold at Christie's in 1890) was a beautiful little panel of a *View over a river*, signed A. Cuijp. Two gentlemen, who have dismounted from their horses, which stand beside them, lean on a raised block

of stone and gaze, across a marshy foreground and the winding river, at the view of churches and windmills in an admirably rendered distance. The whole picture is almost in monochrome, tender in tone, with a cool, light, grey sky. It was formerly in the Orleans collection. The composition of the picture is very similar to that of the *Artist painting from nature* of the Secrétan collection.

In the British Museum are several interesting drawings and studies by Cuijp; two landscapes with villages, tinted; a charming landscape with reeds in the foreground; a sailing-barge and boats (from the Payne Knight collection) in neutral tint; a view of Dordrecht, drawn in chalk and tinted; a Forest scene somewhat recalling Hobbema; a very sketchy sea-piece; an interesting study of the exterior of the apse of a church, said to be the Mariakerk at Utrecht; numerous studies of cows in all attitudes; one of two greyhounds, and a faithful representation on dark grey paper of leaves of his favourite docks. Other drawings by him are in the Rotterdam Museum.

Though Bartsch makes no mention of him, it is evident that Cuijp practised the art of etching from the eight slight cattle pieces which he executed, six of which form a series. They are also known by Bagelaar's copies of them, and in later impressions published with the title, "VI stuks Koitjes geëst door A Cuijp." Each plate is about $2\frac{3}{4}$ in. square, and contains either two or three cows. The other two plates are extremely rare. Of one of these, the *Five cows lying down*, drawn from a very low point of sight, we give a facsimile reproduction.

It has been stated that the celebrated painter of the Night, Aart van der Neer,* was a pupil of Cuijp; but the date of

* Born at Amsterdam, 1603; painted chiefly in that town, and there died, 1677.

his birth forbids the acceptance of this idea. Nothing for certain is known of Van der Neer's student days, but there seems more reason in the suggestion—which is, however, merely supposition—that he was a pupil of Jacob Cuijp; and in that capacity he and Aelbert might well have exchanged valuable ideas on art. At the Art Treasures Exhibition at Manchester in 1867, was shown a *Sunset* by Aart van der Neer, with figures by Aelbert Cuijp, which bore the signatures of both artists, and in the National Gallery is another *Evening Landscape*, which bears the signature *A. Cuijp* and the monogram of Aart van der Neer. It was bequeathed to the nation by Lord Farnborough in 1883. But an undoubted pupil of Cuijp was Barent van Kalraat, a little-known artist, who was born at Dordrecht in 1650 and died there in 1721. A *Cattle-piece* signed by him is in the Schwerin Gallery.

Cuijp had some imitators, but none to compare for a moment with him. Abraham van Borssum, of whom very little is known, occasionally imitated him, as in a picture of cattle in the Arenberg Gallery, and one in the Van Loon Collection: Borssum also imitated Rembrandt (under whom he studied) and Van der Neer.

Bürger mentions, as followers of Cuijp, Pieter van Noort and Jan B. Wolfart, who flourished in the seventeenth century. The former painted still-life, the latter (who was a native of Antwerp but settled in Haarlem), landscapes and cattle. He was Cuijp's junior by five years only. But the principal imitator of Cuijp was Jacob van Strij, who was born at Dordrecht, in 1756, *i.e.*, more than sixty years after that painter's death. He was very successful indeed in his imitations of Cuijp's paintings, and many of his copies have passed as original works. He also copied Hobbema and Potter with almost equal success. Four landscapes by him are in the

Amsterdam Museum. He was younger brother to the Abraham van Strij, who founded the "Pictura" Society of Dordrecht, of which he was first president, in 1774. Jacob died in his native town in 1815.

Govaert Camphuijsen and Albert Klomp, whom we shall meet again in the next chapter, also recall the work of Cuijp to a certain extent.

FIVE COWS LYING DOWN. By Cuijp.
Facsimile of the etching.

THE YOUNG BULL. BY POTTER.

CATTLE IN A MEADOW. By Potter; A.D. 1650.
In the Bridgwater House Gallery.

CHAPTER IV.

PAULUS POTTER.

Forerunners—Enkhuizen—Potter's ancestors—His father Pieter Potter as a painter—Birth: Early studies: At Delft: Removal to the Hague: Marriage: Home: Neighbours, Balckeneijnde, Van Goijen: Children: Removal to Amsterdam: Dr. Tulp: Will: Death: Portrait by Van der Helst: Marriage of his widow—Paintings on the Continent and in England—Drawings—Etchings—Followers.

PAULUS POTTER is generally regarded as one of the greatest painters of his school, and in his own particular line—the portraiture of animals—there are few who could rival him. His work is so spontaneous and original that he has not unnaturally been considered the first to choose his subjects among the cattle of Holland. But Westrheene (to whose

"Life" is due a great deal that is known about Potter) has pointed out that two painters who are often placed among his pupils, or at least among his imitators, Albert Jansz Klomp, and Dirk Rafaëlsz Camphuijsen, were at all events his seniors in point of years; as, indeed, was also Cuijp. Unfortunately, we know but little of the life of those two artists. Klomp painted cattle in the Dutch pastures and Italian landscapes with ruins, fountains, etc., in which he introduced cows, sheep and goats. He was born at Amsterdam in 1618, painted there all his life, and died there in 1688. There is, in the Gotha gallery, a picture which the catalogue attributes to Paulus Potter, but which, instead of being signed by this master, has on its back the name of Klomp. The subject and composition recall to Westrheene the work of Potter, but the drawing is not concise enough, and the execution, although freer, has more softness in the touch than is usually found in his paintings. The three pictures by Klomp which are in the Van der Hoop collection of the Amsterdam Gallery, are not equal to Potter's work.

Still more incomplete than on the subject of Klomp is the information given by the historians of Dutch art about Dirk Rafaëlsz Camphuijsen. It is said that this celebrated Arminian minister, born at Gorinchem in 1586, only continued to practise art until his nineteenth year, at which time he determined to devote himself to science and theology. The pictures which he was able to paint before that time can scarcely be more numerous than those which he might have found time to do as an amateur during his sufficiently troubled life. Nothing is really known of them; the works in which one might trace the influence of Potter are falsely attributed to him, and really belong to his nephews. As Camphuijsen probably died in 1627, two years after Potter's birth, it is impossible that the

former could have been influenced by the latter. At the most, however, Potter owes to his predecessors the example of that simple sentiment and sincere love of the nature of his own country, to which he remained faithful until the end of his short life.

Without following Westrheene through his long genealogical dissertation, in which he proves that Houbraken confounded Potter's father and grandfather, and gave a wrong Christian name to his great-grandmother, we may state that he came of a good family, of which several members filled magisterial and ecclesiastical offices of repute, and which occasionally made use of the aristocratic *de*, a prefix at times even applied in official documents to the painter himself. He came, however, of higher birth on the part of his mother, who was a descendant of the Van Egmonds.

His father, Pieter Simonsz Potter, was born at Enkhuizen in 1597, and was resident in that town at any rate as late as 1625. The good town of Enkhuizen, which is now separated by some miles of water from the opposite Frisian coast owing to the invasion of the Zuider Zee years ago, received the honour of having its history* written by Gerard Brandt, historian of the Reformation in Holland, and author of a celebrated biography of Admiral de Ruijter. At the time of Potter's birth it was a town of some importance, and owned a large fleet of upwards of five hundred vessels engaged in the herring fishery, which had received a great impetus from the discovery of the means of curing these fish, by Willem Beukelszoon de Biervliet. Its ships swarmed in the Baltic, pushed even to the regions of eternal ice, ploughed the Mediterranean, and sailed to the East Indies, which a new company had

* The first edition of this history appeared in 1666 ; the second, enlarged by Sebastiaan Centen, in 1747.

then begun to explore. And its burghers played a not unimportant part in the delivery of the Netherlands from the Spanish yoke, as well as in the wars of the Middle Ages.

Now all is changed, and prosperity has given place to stagnation and decay, as in many another Dutch town :—

"One* cannot fail to be struck by the interesting though sad aspect of one of the most glorious cities of the old Dutch Republic. Like a weak old man whose clothes are become too large for his limbs, shrunken by poverty and fatigue, the old boundaries, then scarcely sufficient to contain the crowded streets of a busy people and canals filled with vessels, now enclose vast empty spaces where fields replace once opulent quarters. The gigantic depots, once crowded with merchandise from all the quarters of the world, are fallen to ruin. The workshops, where reigned a feverish activity in fitting out vessels to further augment its treasures, are deserted. The spacious port, where floated the flags of all nations, is now closed to large ships by the bank of sand which extends from the town to the island of Urk. Listen! from the top of the formidable tower called 'the Dromedary,' and which as a proud guardian protected the town and commanded the port, resound the joyous peals of a superb carillon, the precious heritage of an opulent century. Is it not an insolent and stoic jest of calamity which has caused this proud city to descend to the rank of a poor provincial town, of which the 5,000 odd inhabitants have scarcely kept any souvenirs of departed glory? And yet Enkhuizen is still interesting by reason of the strongly accentuated character of that which remains. A little knowledge with the aid of imagination succeeds in rebuilding with its remains one of the centres of Dutch life of the two last centuries with its eminently picturesque architecture. Even to-day, this little end of the street, that triangular façade built of red and yellow bricks, those windows with the leaded casements and the penthouse protecting the flight of steps and seat, recall the pictures of a Berkheyde or a Van der Heyden; and they still offer many quaint and picturesque subjects to our modern artists, enabling them to show us the Dutch life and buildings of long ago."

In 1622, on the 18th September, at Enkhuizen, Pieter Potter (Paulus's father), married Aecht (or commonly called Aechien,

* Westrheene, writing in 1867.

or Aagje, *i.e.*, Agatha) Pauwelszdr., *i.e.*, daughter of Paulus.* At the time of his marriage he was living near the Westerkerk. This Aecht was a daughter of Paulus Bertius, Councillor, and Freektgen Meijnderts, who was a daughter of Meijndert Semeijns and Geertruida, daughter of Johan, Count of Egmond, seigneur of Purmerende, Hoog and Aarswoude, Knight of the Golden Fleece, and Stadholder of Holland, Zealand and West Friesland. Meijndert was a son of Simon Semeijns, Governor of Enkhuizen,† who, with his three sons, rendered valuable service to the Prince of Orange, both by procuring recruits by their money from amongst the burghers of Enkhuizen, and by fighting at the head of the citizens. According to the custom

* According to a custom prevalent at that time, and even later, especially in Holland, it was customary in registers, &c., to omit the surname, giving only the Christian name of the father—a practice which has thrown considerable difficulties in the way of modern research.

The following is a copy of the entry :—

"1622. 18 Septembr. Pieter Sijmonsz, wonende bij die Westerkerk ende Aechtie Pouwelsd[r] bij de oude Stadsgraft."

† The following table may help to make the various relationships clearer.

Simon SEMEIJNS (Governor of Enkhuizen)

Meijndert Simonsz Semeijns (*fl.* ab. 1584–1606)
m. Geertruida van Egmond

Freektgen Meijnderts (*b.* ab. 1570)
m. Paulus BERTIUS

Aecht Paulusd[r] (*b.* ab. 1600)
m. (1622) Pieter Simonsz POTTER (*b.* 1597 ; *d.* 1652)

Maria Potter (*b.* 1623) — PAULUS POTTER (*b.* 1625 ; *d.* 1654) — Pieter Potter

m. (1650) Adriana Balckeneijnde

Pieter Potter (*b.* Aug. 1651 ; *d.* Sep. 1651) — Dingenom Potter (*b.* 1653 ; *d.* 1657)

of the time the Prince showered privileges on him, afterwards confirmed by his successors, Prince Maurice (in 1589 and 1613), Frederick Henry (in 1625), and William II. (in 1650), and which his descendants claim even in the present time. Meijndert Simonsz himself was captain of the burghers, échevin, or alderman, from time to time, regent of the hospitals for orphans and invalids, and councillor to the Prince of Orange.

Pieter Potter and Aecht, his wife, had, Houbraken tells us, a daughter Maria, who was born at Enkhuizen in 1623, two years before her celebrated brother, and two sons, Pieter and Paul. Westrheene searched in vain for any record of Pieter, who, as he bore his father's name, was probably the elder son: if this was so, he must have been born in 1624. About 1628 and 1629, Pieter Potter, the father, was known to have been living at Leyden; but from 1631 he appears to have resided at Amsterdam, where Houbraken tells us he purchased the freedom of the city: Westrheene was unable to verify this statement, as the volume of Records for this period are missing; and the entry of his daughter's marriage in 1640 is the only evidence of his residence in that city when he occupied a house in the Breedstraat, the same street in which Rembrandt lived about this time. In 1647 he visited the Hague; but he died in 1652 at Amsterdam, where he was the head of a gilt-leather factory.

Nothing for certain is known of the paintings of Pieter Potter, and the fact that he had a son of the same name, whose identity is even more obscure, has tended to throw an additional mystery round these works signed P. Potter, which are not by the great Paulus. Houbraken, and Immerzeel after him, tells us that he was but a painter of mediocre talents. He is said to have painted corps-de-garde, still-life, and landscapes. He was in his youth a painter on

glass; but formed himself under the influence of Frans Hals. In the Van der Hoop collection in the Amsterdam Gallery is a picture of *Vanity*, a Death's Head surrounded by emblematic accessories, which is signed and dated *P. Potter, fc.* 1646; it was formerly erroneously ascribed to Paulus, an error pointed out by Bürger; but as to whether it is by the great painter's father or brother critics differ. In Dr. Bredius's catalogue of the Amsterdam Gallery it is given to the father. A similar picture, signed and dated P. Potter, 1636, was in the Suermondt collection at Aix-la-Chapelle. In the Boymans Museum at Rotterdam is a picture bearing the date 1662, which Westrheene thinks may be by the son. It represents a sea-shore with fishermen and people promenading and a carriage drawn by two white horses. He also thinks that the son was the author of a *Peasant seated on black horse*, with a white spot, in the collection of M. Steengracht d'Oosterland at the Hague (attributed by Smith to Paulus.) Amongst the pictures ascribed with more or less reason to the father are a *Tric-trac players*, with the date 1629, in the Copenhagen Gallery, the same subject in the Pinakothek at Munich; a *Still-life* picture in the Berlin Museum, the *Straw Cutter*, in the Amsterdam Gallery, and a *Stag hunt*, in the National Gallery. However, little as we know from the paintings themselves, we have surer, if less direct, evidence of the work of the elder Pieter Potter from the engravings by Pieter Nolpe. Amongst others, are a representation of a *Cavalcade of notable burghers*, on the occasion of the entry of Queen Henrietta Maria into Amsterdam on the 20th of May, 1642, "of which the engraving shows the incontestable merit," and in which the artist has introduced cows and other animals into an official procession; the *Four Elements* and the *Four Seasons*, with landscapes recalling the

work of Saverij, and a mythological subject of *Virtue showing the way to Hercules*. Kramm also mentions another plate, after Pieter Potter, by G. de Heer, a *Rustic interior*, with peasants making merry, after the manner of Ostade.

Paulus Potter, one of the most successful in his lifetime of any of the Dutch painters, was born at Enkhuizen in November, 1625. He was christened, on the 20th of the month, after his maternal grandfather, Pauwels, another form of Paulus; but as he uniformly adopted the latter form for his signature it is usually retained by writers. His godmother was Freeck Meijndsdr. His early studies were directed by his father at Amsterdam, and by Jacob de Weth at Haarlem, as is proved by an entry in his sketch-book. "In the year 1642, P. Potter came to me to learn painting—for eight pounds a year." But such, however, were his natural gifts that at the age of fifteen he was, we are told, recognised as an artist.

The environs of Enkhuizen did not—any more than did those of Amsterdam—offer scenes of surpassing beauty. Flat fields, monotonous canals, and poor clumps of trees, were not calculated to fire poetic imaginations in a landscape painter; but these same flat fields were populated with a tribe of robust cattle, whose rich brown and gold tints contrasted favourably with the surrounding verdure. That the young Paulus conceived at first hand a desire to become the portrayer of these scenes is evident, for he owed it neither to his forerunners nor, in any great degree, to his own father, from whom he only learned the actual technique of his art. He threw himself into his self-allotted task with ardour, and many a careful study he made of ox, cow, horse, sheep, goat and pig. Thus he became acquainted not only with their habits and customs, the texture of their coats and the formation of their frames, as well as

the trees and plants by which they were surrounded. So accurately did he study their forms, that a writer on the natural history of Holland, writing in 1769–79, did not hesitate to utilize, in order to illustrate his work, paintings and sketches by Potter, including geometrical drawings which he had made to demonstrate the proper proportions of cattle.

An etching by Potter, of a *Herdsman*, bearing date 1643, proves that he had acquired considerable proficiency as a draughtsman at the early age of eighteen, although as a painter he was but timid, owing to his inability to know how to express the desired effect without painting all he saw. With a little experience his touch soon became firmer, and he developed into a bold painter; but, unfortunately, his very facility was against him, and he began to draw cattle the size of life, such as the *Young Bull*, which oppresses one by its magnitude. Soon, however, he returned to better proportions, and his later works are in many respects admirable.

For a little more than two years (1646–1647) he resided at Delft, where were practising at that time a number of painters proficient in all branches of art; and there several of his best works were executed. On the 6th of August, 1646, he was received as a member of the Corporation of St. Luke.* He may or may not have resided at Delft during 1648, but in 1649 he removed to the Hague, where he was also received in that year into the Painters' Guild as a "master painter."

Two years earlier a Pieter de Potter had been admitted a member: this—the sole record at the Hague of either of them—probably refers to either the father or the brother of Paulus. At the Hague he received much patronage at the

* At that time it was not permitted for a painter to practise his art in any town without the permission of the Artists' Guild, a permission of which the Guilds were very jealous.

hands of Count John Maurice of Nassau, Governor of the Duchy of Cleves, and the Princess Amalia van Solms.

In 1650, Paulus fell in love with Adriana, daughter of his friend and neighbour, Claez Dircksz Balckeneijnde, an architect, who resided in the Nieuwe Bierkade,* and not in the Bierkade itself, as stated by Houbraken. It was only after long investigation that Westrheene found out the real residence. Balckeneijnde was proprietor of some houses in different parts of the town, several of which he had built himself, including that in which he lived in the Nieuwe Bierkade, where he

THE NIEUWE BIERKADE, IN THE HAGUE. Showing Potter's House, No. 9; Balckeneijnde's, No. 8; and Van Goijen's, No. 10.
(*Part of a Topographical Chart*, A.D. 1681.)

purchased land in 1640. He was a man of some importance, second only perhaps as an architect in the Hague to Pieter Post, who erected, after the design of Van Kampen, the Mauritshuis, in which are housed to-day the Royal Collection of Dutch paintings, including Potter's *Young Bull*. He himself had beautified the chateau of Prince Frederick Henry of Honsholredijk and the old Palace of Noordeinde; and in 1636 he was commissioned by the magistrates of the Hague to construct a new building for the use of the Arque-

* New Beer quay: it was also called the Korte (short) or Kleine (small) or Delftsche Bierkade, probably because there were found the warehouses of the Delft breweries.

busiers; they conferred on him the title of master builder of the town, and his portrait was included in Van Ravestein's picture of the magistrates deliberating upon this projected building. The accompanying copy of a part of a topographical chart of the Hague, drawn by C. Elandts, in 1681, shows, in Nos. 8 and 9, the houses inhabited by the two friends—the former by Balckeneijnde, the latter by Potter—and which preserved until recently through many surrounding alterations the same façade which they presented in 1681. The modern house, standing on the site of the one inhabited by Potter is now known as No. 17 Dunne Bierkade; it bears a stone tablet notifying the fact that Potter lived there from 1649 to 1652. Curiously enough, the house belonged in Potter's time to Jan van Goijen, who lived in the house on the other side of his from Balckeneijnde; it follows that it was to this illustrious landscape painter that Paulus Potter had to pay rent for his residence at the Hague. Van Goijen, no doubt, as kind neighbour and sympathetic friend, frequented the studio of the young man, and could not have failed, as an experienced artist, to have recognized his precocious and superior talent; and Potter probably followed his good counsel, and received hints as to the arrangement of his backgrounds or technique of his brushwork, of which Van Goijen was a master.

It is said that Balckeneijnde opposed the union of his daughter with "a painter of animals," remarking that had he been a painter of men it would have been another matter; but in spite of parental objections the marriage took place on the 3rd of July, 1650.*

In the August of the following year, a son was born to them,

* In the register of marriages at the town-hall of the Hague, we read: 3 July, 1650, Pauwelus Potter, jonghman van Enckhuijsen met Adriana Balcken Eijnde, jonged^r, Beijde wonende alhier in 's Gravenhage.

who was christened Pieter, after his paternal grandfather, and who had for godparents his grandmother Aecht Potter, and his grandfather Balckeneijnde, from which we may assume that the worthy architect was reconciled to having a "painter of animals" for a son-in-law. Unfortunately, this child only survived his birth a few weeks, for in September he was buried in the church of St. James.

Potter was a most assiduous worker. His widow's stepson, writing to Houbraken in later years, told him that he had often heard his mother say that when with difficulty she persuaded her husband to leave his work for an hour's walk in the country, he was wont to utilize the time in making sketches for his pictures. His success at the Hague appears to have raised the jealousy of other painters, and it is supposed that these petty annoyances caused him to leave that town in 1652 for Amsterdam. At all events there seems to be no evidence in favour of Argenville's statement that he was driven from the city through doubts of his young wife's fidelity. According to Houbraken he was persuaded to change his residence by one of his most important patrons, Dr. Nicolas Tulp, a magistrate of Amsterdam, who in the quality of deputy had paid frequent visits to the Hague. The fame of this Dr. Tulp, who was a great patron of the Fine Arts, has been handed down to us by Rembrandt's portrait of him.

But little is known of the two short years during which Potter resided in the wealthy city of Amsterdam: the dates on his works, however, prove that they were years of ceaseless activity, in spite of the dire complaint, consumption, which then threatened his life. Amongst other pictures then executed was an equestrian *Portrait of Diderik Tulp*, the son of his patron and the brother-in-law of that Jan Six, seigneur of Vromade, with whose features Rembrandt has also made us familiar. This

portrait of their kinsman has remained in the possession of the Six family till to-day.

That Potter's fame was then spreading beyond the confines of his own country is evident. In 1652 a French chevalier, who was seeking pictures for the art-loving queen Christine of Sweden, wrote to her :

"J'ay veu et considéré trois ou quatre fois un paysage de cabinet sur toille de 4 pieds de long. et 3½ de haut., fait par un peintre nommé Potter, qui m'a juré avoir employé sans intervalles 5 mois à le perfectionner : aussi est-il admiré de tous les peintres, et à vray dire rien ne se peut voir plus curieusement fait, car il n'y a ni vaches, ni chevaux, ni boucqs, ni moutons, ni arbres, ni herbes qui ne vous apporte de l'admiration. J'en ay osé présenter trois cens francs ; il m'a dit qu'il le donnera pour 400, à fin seulement que son nom soit cognu en Suède. J'ose bien assurer, que je n'ay veu encore une pièce plus curieuse : j'ay prié le susdit peintre d'en différer la vente."

In the very early days of 1653, on January 2, Potter and his wife thought it prudent to make a mutual will, from the terms of which it may be gathered that they were in good circumstances. A few days later they were consoled for the loss of their first child by the birth of a daughter, who was baptized in the old church on the 23rd January, and received the name of her maternal grandmother Dingenom.* But their happiness was of short duration, for in less than a twelvemonth from the baptism of his child, Paulus Potter had fallen a victim to consumption, and was buried on the 17th January, 1654. He was then residing in the Schapenmarkt, or sheep market, near the Regulierstoren, an old edifice with a tower which is to-day an hotel (*De Munt*) well known to French travellers.

* The following is the entry : "Op Donderdach den 23sten Janewanrij 1653 heeft den Heijligen Doop ontfangen Dingenom, ouders Pouwelis Pieters de Potter ende Adriaentje Claes van Ballieckenende, getuijge Claes Dircx van Balckenende."

We possess a melancholy souvenir of Potter, in the portrait, now in the Museum of the Hague, which was painted of him in his last days (for it is dated 1654) by Bartholemeus van der Helst, and a reproduction of which serves as the frontispiece to this volume. It has been engraved by B. P. Gibbon. Of it Bürger says :—

"He is seated at his easel, in a wooden-backed chair before a clean canvas which he will never have time to cover. His left hand, resting on his knee, holds a palette, with a little paint on it, and brushes ; his right hand is resting palm upward on his hip. He has scarcely strength to work, and his young and suffering head, turned three quarters, is shaded by the long auburn hair falling in curls on his neck and playing in bright waves on a strongly developed forehead and arched eyebrows. A deep furrow is over the prominent brows—quite an artist's head, according to phrenology, with the perceptive faculty dominating over the reflective ; generous and kind, but firm, melancholy and with a certain sharpness ; eyes blue, of the colour of a shallow stream reflecting the sky ; mouth sufficiently strong, slightly open, with a small fair moustache ; square chin and nose flatly modelled, yellowish in tint with bluish veins showing here and there—temperament phlegmatic. It is the prominent brow and chin which explain the power of work and production in this rather easy nature, dreamy, placid and nervous as that of a woman—a nature which one would scarcely expect judging from his works. But such as it was one can scarcely help loving him, and even more than the Paul Potter one would have imagined. His dress is a simple coat of black velvet ; a puffed white cuff separates the velvet from the left hand, of which the inside is seen ; his white collar is fastened by two long cords with hanging tassels. The background is an harmonious grey. The canvas is about three feet high ; the figure, seen to the knees, is life-size. This superbly executed portrait was painted by Van der Helst, no doubt in one sitting, from a powerful sketch, as was the custom among painters of that time. One cannot but admire the decision and simplicity of the design, the freedom of touch, the balance of tone, and in the general expression a sort of eloquent simplicity which shows the spectator how thoroughly the artist has understood the innermost feeling of the sitter. It follows that Van der Helst, who, as a rule, was far from emotional, must have been deeply moved whilst contemplating the young and glorious artist who was without doubt dying."

It is to be regretted that we have no portrait of Potter painted by himself.*

In the Gallery of the Hague is a picture by Tilborch, representing a group of artists feasting in the house of Adrian van Ostade: and two persons in this group are said to have been Potter and his wife Adriana. But Westrheene points out the improbability of this, as the man's face does not at all resemble the authentic portrait of Potter, and moreover they are represented with a child of three or four years old, while Potter's first child died, as we have seen, when it was a month old, and his second child was not a year old when he himself died.

Potter's widow did not reside at Amsterdam long after her loss. In 1656 she was back at the Hague amongst her own friends, when in February of the following year her little daughter, who had inherited the seeds of her father's fatal complaint, succumbed, and was buried in the same grave as her brother in the Church of St. James (Groote Kerk); and thus Adriana lost her only link with her late husband. After seven years of widowhood she married again. Her second husband was Dirck van Reenen, a widower with children, and a man of some importance in the town, a wine merchant and owner of houses, one of the captains of the City Guard and dean of the Corporation of St. Joseph for the Cooper's Branch. The first son of this marriage was—curiously enough—christened Paulus, apparently in remembrance of the mother's first husband. With the three other children which Adriana

* In the British Museum is the only impression known to exist of a small etching which is supposed to represent Paulus Potter. It is a bust portrait, and resembles, in reverse, a portion of Van der Helst's portrait: but the treatment of the hair, especially over the forehead, is different, and the face is older in appearance. It is unsigned, and there is no proof that it is by Potter; in fact, it is generally considered not to be by him, but Duplessis says that it is by a master of no mean ability. It has been reproduced in facsimile by Amand-Durand.

bore to Van Reenen we need not concern ourselves; but we may add that to her new home in the Paviljoensgracht she carried all the works and souvenirs of her late husband. There they were preserved in a little top-lighted gallery by the Van Reenens until they were sold by public auction in 1820. Amongst the pictures then disposed of were the *Bear Hunt*, by Potter himself, the portrait of him by Van der Helst, and the *Vanity* mentioned above, as well as a large triptych by Antonis van Montfoort, of the *Assumption of the Virgin*, which passed into the possession of the Grand Duke of Nassau. As Van Montfoort was only twenty-two years old at the time of Potter's death, the triptych probably never belonged to the great animal painter, but was added to the collection by one of the Van Reenens.

The life of Potter affords a striking contrast to that of many of his countrymen. Rich, successful, patronized by amateurs and recognised by his brother artists, he had everything that a painter could wish for; but a too close application to his art told on a weak constitution, and a short but successful career was terminated when little more than twenty-eight years old, at an age when many an artist is but entering on the threshold of fame. In marked contrast to those of most of his cotemporaries, many details of his life, both domestic and professional, have been handed down to us. That he worked hard is evident, for in a period of about ten years (his earliest dated picture belongs to the year 1643) he executed about one hundred paintings known to exist, twenty etchings, and numerous drawings and studies. To these hundred pictures may possibly be added some thirty or forty more of which the traces have been lost, but of which mention is made in various sale catalogues of the eighteenth century. A total of about 130 or 140 paintings for a career of ten years seems high,

especially when one considers that the first four years of his working life were devoted principally to the production of studies, and that the work executed in his later years was of a very highly finished character, albeit it is unnecessary to join with Westrheene in sneering at the modern school of Impressionists.

Of about eighty of his pictures which are dated, a large proportion of his entire works, almost seven-eighths of them belong to this period of 1647 to 1654. They are almost invariably signed "Paulus Potter."

"Of the masters who have striven pre-eminently after truth he is," says Waagen, writing in 1862, "beyond all question, one of the greatest that ever lived. In order to succeed in this aim, he acquired a correctness of drawing, a kind of modelling which imparts an almost plastic effect to his animals, an extraordinary execution of detail in the most solid impastos, and a truth of colouring which harmonizes astonishingly with the hour of day. In his landscapes, which generally consist of a few willows in the foreground, and of a wide view over meadows, the most delicate gradation of aërial perspective is seen. But there was very little poetry in his soul. He was an excellent craftsman, but cannot be ranked high as an *artist*. And it cannot be denied that his paintings have frequently realized at sales higher prices than their merit demanded."

Potter commenced by painting cattle, and cattle always remained his favourite subjects: he was thoroughly acquainted with their habits and customs, and he well knew how to paint the texture of their hides. After cattle he was perhaps most successful with horses, although in this case, as in that of cattle, he did not succeed so well when painting them life-size as in the *Bear-hunt* and the *Equestrian portrait of Diderik Tulp*. He

frequently depicted sportsmen and fishermen engaged in their pursuits or resting from their labours. He also did not disdain to portray pigs, which afterwards found such a capital exponent in our Morland, nor were domestic poultry thought too insignificant a subject. He occasionally, but without much success, engaged in subjects of a humorous character, as in the picture entitled *Milking*, in Buckingham Palace. The left-hand of the picture is occupied by a stable in which are two horses; a boy running out of the stable and carrying a puppy is attacked by its mother which has caught hold of him: in the centre is a peasant woman, with her back to the spectator, milking a cow; she turns her head round laughing.

That the success of his art was in great measure dependent upon assiduous observation and study is evident, when we look at such works as his *Orpheus* and *Bear-hunt*, in which he attempts to treat animals with whose forms and characters he could not be familiar. One then sees that he did not possess a powerful imagination, and one feels inclined to say with Bürger: "This Orpheus with a menagerie was not at all in Potter's line, who was not in the least wild or mythological. The little flock grazing in its pasture by the side of a canal, the shepherd looking over a fence, the milkmaid leading her fine golden cow into the far distance, where are microscopic sheep, are more within the compass of his power."

His *Chase*, however, which was probably his last work, shows a fuller knowledge of wild animals and a bolder treatment: it has been ascribed to the influence of Rubens, but, if that be so, this is the only occasion in which Potter was other than entirely original alike in design and in execution. It is possible that at Amsterdam, the centre of commerce, he really had opportunities of studying the forms of wild beasts which

the Hague did not offer. In his early works, his animals are represented hard and dry under the strong light of a mid-day sun; afterwards he went to the opposite extreme and painted them under a dull leaden sky, but when he felt his full power the varied effects of cloud and sunshine are well represented; this is well shown in the *Cow reflected in the stream*, where the summer sky is radiant and bathes the meadows in warm light. A few of his pictures are rendered in the light of a setting sun, whereas in others the soft clearness of morning shines and gives a silvery light to the objects, showing through the misty distance. At times he chooses a dark and stormy sky, well seen in the Deepdene *Meadow* and *Bull in a Meadow*, and in one or two of his etchings, such as the *Frisian Horse*.

As the majority of his paintings are dated, it may be instructive to notice a few of them in chronological order.

To the year 1645 belongs the charming little *Shepherd's Hut* of the Amsterdam Gallery. It is only 22 in. by 29 in. in height. A herdsman tending his cattle and sheep is seated near a hut; and a warm red light is thrown, in the manner of Cuijp, over the picture by a setting sun.

In the year 1646 was painted the *Dairy Farm*, which recently changed hands at the somewhat exaggerated price of £6,090, when the Stover collection was dispersed in June, 1890. It had passed through the Van Slingeland, La Perrier, De la Hante, and Lapeyrière collections; and is now in the possession of Mr. Cunliffe-Lister of Swinton Park. In size it is not large, 19½ in. by 24½ in. On the left is a farmhouse with adjacent buildings, beneath some spreading trees. In the foreground on a rising ground are four cows—one of which a woman in a scarlet jacket is milking—a calf, a goat, a ram, and two sheep; to the right in the middle distance are a cow and two sheep. The picture is lit by an afternoon sun. It is well

grouped and solidly and delicately painted; but it has an unpleasantly hard, almost metallic, appearance.

In 1647, when he was twenty-two years old, Potter painted the celebrated but overrated *Young Bull* at the Hague, a picture measuring 7 ft. 10 in. by 11 ft. 4 in. The principal object in this picture is the young bull, life-size, reddish-brown in colour, with white on the back and forehead, from which the title of the work is taken. This work is usually considered his masterpiece, and it is even said that there are Dutchmen who have maintained that it surpasses anything that Raphael could do! The great fault of the picture is its very size, which is out of all proportion to the requirements of the object represented: and the treatment ill compares with that of Troyon, or even Ward in his best work. It certainly gains by reduction in scale, as in an engraving or photograph. It is strange if its size should have added to its esteem in Holland, the country *par excellence* of small pictures. The bull is magnificently drawn, and the other animals display great truth to nature; the plants in the foreground are executed with almost microscopic minuteness. The following is Bürger's just criticism of this over-estimated production :—

"The principal fault is that the largest animals are executed and in a way modelled in relief by means of impasto, like a model in terra-cotta or cardboard covered with wax, with the tufts of hair and the smallest details of the coat very raised. . . . England possesses very small bulls by Paul Potter, about the size of a rabbit, which are fierce, and defend themselves from lions, like lions. I do not believe that a good picture has ever been done of large animals life-size, unless as accessories to a human subject,—of hunting scenes like those by Rubens—or of an animated and dramatic scene,—a combat of buffaloes against tigers, a panther seizing a gazelle, &c. Sculpture is another matter, from the fantastic lions of Babylon to those of M. Barye; a decoration finishing the walls of buildings or placed in the open air of a park. But the portrait of a large bull ruminating hung against the walls of a room is inadmissible as a picture. Who would

have the mad idea of painting the picture of a house the size of nature? It is unfortunate that the effect, adopted too naïvely by the artist, has no shadows; the light is equal throughout, monotonous and without half lights; as the weather is rather dull, the sky has no cloud, but a sort of opaque veil extended over all intercepts any ray of sunlight. This effect is often seen in Holland, and explains why it is so dull during many months of the year. The air has no transparency, although without any perceptible fog, as in England for example. During a Dutch winter darkness seems to come from above. An Italian could not imagine it, and even a Frenchman would have difficulty in understanding those skies without any depth. The effect in this picture given by Potter is therefore correct, but is not well chosen; a sky permitting contrasts of light and shade, and throwing into shadow certain parts of such animals, would have been more pleasing. Rembrandt had already discovered and understood how to render the play of light, without losing sight of realistic Holland, by choosing original effects in nature, and interpreting them poetically. Potter certainly had the power of rendering light—it is even one of his merits; but rather local effects than the general appearance—that is to say, that he could render exactly the local tone produced by any light on any body. No one knew better than he how to, as it were, photograph any bright piece; but he had a horror of varying shadows. As a rule his scheme of colour belongs to midday, very clear and exact, not waiting for twilight or the burning light of a too bright sun."

A landscape with a young bull in the Cassel Gallery strikingly resembles this work in many details.

As an experiment, the *Young Bull* probably had a good effect on the painter by making his manner bolder and his touch more firm; but he himself may have seen that a canvas such a size was a mistake—for, with a few exceptions, for which special reasons may have existed, he rarely painted such large works afterwards. This and its two companion pictures in the Hague Gallery were taken by right of war to Paris, and were exhibited in the Louvre. It was only with difficulty that they were rescued on the fall of Napoleon, and the subsequent restoration of the spoils of foreign galleries. History does not tell us for whom it was painted, though there would appear to

be no truth whatever in the assertion of Van Eynden and Van der Willigen that it was done for the Princess Amalia van Solms to replace the *Cow* of St. Petersburg, which did not please her, for the latter was painted two years or more after the *Young Bull.*

To the same year as the *Young Bull* belongs the Duke of Westminster's *Landscape with a Dairy Farm*, seen in the warm light of an afternoon sun: cattle are dispersed in front of a farmhouse, under the lengthening shadows of a row of pollard willows, beneath which a gentleman and a lady are walking; a girl, who milks one of the cows, is talking to a herdsman. It was painted for the artist's patron, Heer van Slingeland, of Dordrecht. When the famous Slingeland collection was dispersed in 1785, it was bought for 8010 florins (£750 *): at the sale of the Tolozan collection it realized 27,050 francs (£1082). A Mr. Crawford of Rotterdam became its possessor for £1350; but the first Marquis of Westminster acquired it for £1000. Judging by the price realized by the Stover picture, it would now fetch at least £7000 or £8000. According to Hoet, who noticed the picture when it was in the Slingeland collection in 1752, it represents a view between the Hague and the village of Geestbrug. The chateau in the distance is that of Binkhorst, which is still standing.

To 1647 also belong the *Dairymaid washing her milkpails*, in the Six collection, which has been called the most beautiful Potter left in Holland; an upright picture at Bearwood of *Two Cows and a Bull;* and three pictures in the Hope collection at Deepdene, two *Landscapes* and a *Stable;* the two former came from the Bisschop collection at Amsterdam,

* At the same sale, a fine Cuijp, the *View of Shipping*, now in the Six collection, only realized £164.

which in 1771 was purchased *en bloc* in that town by the Hope family.

To 1648 belongs the *Cow reflected in the stream* ("La vache qui se mire") in the Hague Gallery, which, for its excellent representation of a summer morning, is justly considered one of his best works; and, with the *Cow* at St. Petersburg, may fairly be placed above the *Young Bull.* Bürger says it is a "picture of the highest quality, a real masterpiece," and Dr. Waagen highly praises its freshness, clearness, its charm and admirable justness. On the left, bathers, who are swimming or undressing on the bank, by no means improve the picture. The sky is bright, and one can see that the sun is powerful.

In 1649 he produced the celebrated *Cow* * of the Hermitage, which by some is considered his masterpiece, and the *Two Cows and a Young Bull,* in Buckingham Palace, one of his best works. In his *Bear Hunt* he has shown a desire to depict more ambitious subjects than the semi-dormant cattle of his native Enkhuizen. On a canvas measuring 6 ft. 8 in. by 10 ft. 10 in. he has treated his subject in a manner which critics are almost unanimous in condemning, and even his admirer Westrheene has not much to say in its favour. In the foreground a large bear is erect on his hind legs; with one of his paws he suffocates a dog, with the other he tears the back of a dog which is biting his thigh; at the same time he holds down a third which has been overthrown, and a fourth rolls expiring on the ground. At this moment a huntsman, with head uncovered and dressed in a red doublet, sword in hand, arrives, galloping on a young bay horse. Two other huntsmen, on foot, with lances, advance carefully behind a large tree on

* The original drawing for part of the picture is in the Teyler Museum at Haarlem.

the right, where is seen a grey dog chasing a second bear which is climbing the tree. In the far distance three men on horseback are coming at a gallop. Smith tells us that this picture was almost entirely spoiled when "restored" by J. W. Pineman; it meets with no great appreciation at the hands of Bürger, who quotes with evident sympathy the words that Maxime Decamp * applied to it, "hideous, hard, dry, wooden, without truth, and of ridiculous action."

To the same year (1649) belong the *Horses in a field*, of the Van der Hoop collection in the Amsterdam Gallery, into the background of which he has introduced the towers of Delft; and the *Farmyard*, in the Hermitage at St. Petersburg.

Of his representations of wild animals, one of his most successful is his *Orpheus charming wild animals* in the Amsterdam Gallery of 1650, celebrated for the variety of beasts introduced in it. On the left are low hills crowned with trees; on the right an entrance to a forest and a glimpse of sky. In the foreground in a field are a camel, a boar, a cow, a buffalo, an ass, a ram, a goat, a sheep, and quite to the fore a hare; in the middle distance, at the foot of a hill, Orpheus, seated, in a blue tunic with a red mantle and yellow boots, strikes his lyre; near him is a dark-grey greyhound; before him are lions lying down, an elephant, a horse, a white unicorn, a wolf, and other animals of every kind and size. On the right, at the edge of a forest, is a stag. This picture presents the peculiarity of having the outlines of a cow showing through the green-sward, between the elephant and the unicorn: Potter himself repainted it.

One of the best works executed by him in 1651 is the *Shepherds with their Flocks*, in the Amsterdam Gallery; a repetition of this picture is in the possession of the Duke of

* Revue de Paris, 1857.

THE COW REFLECTED IN THE STREAM ("LA VACHE QUI SE MIRE"). BY POTTER.

Bedford. To the same year belong the *Landscape with Cattle*, in the National Gallery, and the *Halt of Sportsmen*, in Buckingham Palace. Two mounted sportsmen, one richly clothed, on a grey pony, the other carrying a gun and some game, have stopped in front of a village inn, at the door of which stands a woman; an old man is seated on a bench outside: a servant is tightening the grey pony's girths, on the right are two dogs; the sky is blue, with clouds.

The year 1652 saw the production of some of his finest works. Amongst these, the *Departure for the Hunt in the Wood by the Hague*, in the Berlin Museum; *Oxen and Swine*, in the Hague Gallery; and *Oxen and Sheep*, in the Louvre, are specially worthy of mention. Of the *Landscape with Cows and Pigs*, of the same date, Bürger says: "Potter, sometimes rather dry and cold, is as vaporous as Claude Lorrain, free and firm as Cuyp, and harmonious as Adriaan van de Velde." To the year 1653 belong his *Equestrian portrait of Diderik Tulp*, who is mounted on a fine dapple-grey horse; he is richly dressed; over a doublet of serge with yellow lappets he wears a cuirass: the saddle is of red velvet: in the background is the sea, and a castle is seen on the horizon. In the same year he produced the *Horses of the Stadtholder*, which has passed through the Alexander Baring, Buchanan, Vernon, Munro, San Donato, and Secrétan collections, and the *Hawking Party*, Wouwerman-like in subject, in the Duke of Bedford's collection, a brilliant yet delicate work.

In the Hermitage at St. Petersburg is a large emblematic picture, one of his last works, representing *The Chase*, an imaginary retribution practised on huntsmen and dogs by the animals they are in the habit of chasing. A series of scenes, in one frame, ten of which represent various amuse-

ments of hunting, and the three remaining the trial and punishment of the hunter. The fourteenth was not painted by Potter, but by Poelenborch, and represents Diana with her Nymphs. It is probable that the artist's death prevented him from finishing this series, and that this is the last work of the master, which, if it be so, explains not only the absence of signature but also the great merit of the execution, which is broader and freer than usual. Waagen declares it to be of a high importance as one of the last works of the master, and from the dramatic and humorous element which was not usual with him. It was sold with the collection of Madame Reuver (about 1750) to the Prince Elector of Hesse-Cassel. Taken to France, it formed part of the collection of the Empress Joséphine at La Malmaison. When sold in 1815 to the Emperor Alexander it was taxed at 70,000 francs. Those parts referring to the fate of hunters are: *The Conversion of St. Hubert*, *The Trial of the Hunter*, and *The Punishment*. In the eleventh compartment, according to the legend, the illustrious hunter is stopped in his course by a stag carrying a cross between his horns. The hunter has dismounted from his black horse, and is on his knees before the miraculous apparition. Near him a greyhound and another dog are lying down. In the twelfth part, in an open plain with a slight elevation on the right, the animals have overcome a huntsman; his hands are tied and he is guarded by two wolves and a bear, and must perforce submit to the interrogation of the tribunal, composed of a lion and an elephant. Behind the judges, a bear and a boar are leading two couples of dogs as prisoners. Around the judges' seat are the witnesses—a leopard, bull, bear, stag, goat, &c. The huntsman's horse is fastened to a tree on which a monkey is climbing. In the next compartment the huntsman and the dogs, condemned by the court of animals,

suffer the penalty. The former, on the spit, is roasted alive; a pig and a goat baste him; two bears turn the spit, an elephant and a monkey add fuel to the fire. A wolf and a fox hang two of the dogs; a monkey leads away the other two to be executed in their turn. The execution excites general joy amongst the animals, some of which begin to dance.

For a century after the death of Potter his works realized very small sums, as did those of his cotemporaries, but for the following fifty years considerable prices were paid, and in later years they have commanded prices almost above their real value. About the commencement of the eighteenth century one reads of such prices as $13\frac{3}{4}$, 6 and $8\frac{1}{2}$, and later 37, 60, 840 florins. The *Young Bull* was sold for 630 florins in 1749, proving that by that time Potter's fame had begun to reassert itself. In 1763, the *Orpheus* fetched 1300 florins, and the *Shepherds*, also in the Amsterdam Museum, realized 3025 florins, and the *Dairy Farm* in the Duke of Westminster's collection, as we have seen, no less than 8010 florins. About the close of the century the prices rose very rapidly; thus *Two Pigs*, which fetched in 1785 only 121 florins, was sold two years later for 2700. The *Shepherds reposing*, in the Hertford House collection, the price of which in 1768 was 670, changed hands in 1865 for 44,100 francs. As an exception to small prices, the *Cow* (of St. Petersburg) sold in 1700 for 2000 florins; rather more than 100 years later it realized nearly fifty times that sum, *i.e.* 190,000 francs (£7,600).

Amongst his best pictures, now lost, must be mentioned *A White Ox in a Field*, which, with several others, unfortunately, perished in the fire at the Museum at Rotterdam in 1864, and the *Large Herd of Oxen*, which passed for one of the masterpieces of the artist. The latter was purchased at the Braamcamp sale in Amsterdam in 1771 for 9050 florins for

the Empress Catherine II.; but, unfortunately, the vessel in which it was sent to Russia perished in a storm and with it several masterpieces of art. In the foreground on the left was an old shepherd with his dog; before him was a herd of ten oxen which occupied nearly the whole of the canvas, and were represented in various attitudes with great variety of colour. In the midst of the distant fields full of cattle, passed a carriage drawn by two horses and followed by a horseman; on the right were two trees, behind which the view was shut in by a hedge, which extended to groups of trees hiding the houses of a village of which the tower was seen.

Potter's sketches for the most part were studies and not finished drawings, and even of these there are but few. Six are in the Teyler Museum at Haarlem, four in the Fodor Museum at Amsterdam, seven in the Berlin Museum, three at Dresden and a few in London. Some of them, however, appear to be sketches made as reminiscences of certain paintings, such as a *Landscape*, dated 1644, in the collection of the Duc d'Aumale.

"The drawings of this class are nearly all executed by the pen on coloured paper heightened by white, in bistre heightened by white, in Indian ink on white paper, and lastly in blacklead pencil. Those of the second class, leaves of studies, are drawn with scarcely an exception in blacklead pencil. These are not careless studies where the clever touch of the artist seems to indicate that he works less to augment the treasures of his knowledge or the easiness of his touch than to refresh himself after more serious efforts by allowing his pencil to stray at will. On the contrary, his studies even when unfinished are still scrupulously exact, but often simple. Scarcely anything is left to chance, the outlines are precise and careful, the touch firm and strong. His first care was to seize the character of his model; not a necessary detail was omitted, so soon as the pose and the movement of the animals was arranged. It follows that these drawings do not possess as a rule those charms of execution which are found in sketches of other great masters. However, one cannot but admire his conscientious observation, his complete knowledge and his

clever and firm hand; and the advantages which he himself must have drawn from such studies are very evident. In his pictures, many of the animals and many groups follow exactly the pencil studies, and these are sometimes executed so perfectly that he had but to copy them faithfully for his etchings."

In the Berlin Cabinet of Engravings are four volumes of studies ascribed to Potter, of which Dr. Waagen, who evidently thought very highly of them, gave an interesting account. They afford, he says, the only example of such studies by a first-class master of the Dutch School, preserved in their original condition. Unfortunately, however, more recent criticism* pronounces them to be the work of several artists, and later by nearly a century than the time of Potter. The very marks of the paper on which they are drawn belong to a period subsequent to Potter. One volume contains a number of landscapes, drawn with pen and pencil in Indian ink, in a style which recalls Van Goijen, and a number of heads of cattle. A second volume is mainly devoted to studies of trees. The third contains a most varied collection of studies in Indian ink, chalk, and body colour, of animals, and carts, ploughs and other farm implements. The last volume, which is chiefly devoted to flowers and plants depicted the size of nature, also includes studies of birds and a series of sketches of village churches. The highest price known to have been realized by one of Potter's drawings was the 2220 florins which a *Shepherdess* fetched in 1833. Many of Potter's sketches, now lost, have been in a manner preserved by the etchings made from them by Marcus de Bije.

As an etcher, Potter appears, in some lights, to better advantage than in his paintings. Though immeasurably

* Heer J. Philip van der Kellen, a Dutch expert, writing in the 'Journal des Beaux Arts' (Feb. 1870).

behind Rembrandt, he must be placed above Ruisdael or Cuijp, and in his portrayal of animals he is only approached by Adriaen van de Velde. His representation of light is particularly good. His earliest etching bears date 1643; but from 1645 to 1650 he appears to have laid aside the needle in favour of the brush.

Speaking of his etching, Mr. Hamerton * says:

"He had clear sight, a firm hand, a most excellent memory, but no imagination and very little power of composition. No painter whoever lived retained a more vivid image of an animal after having seen it, nor could any painter copy that image better. But his art was never much more than a very brilliant copyism of facts, though since facts of life-like attitude in animals are of a nature which cannot be recorded without the memory, the art which reproduces them is on that account more wonderful than the patient literalism which copies a helmet or a vase. . . . He etched with spirit, but being deficient in freedom did not sketch, nor did he see things with the comprehensiveness of a great sketcher such as Rembrandt. Now in all Paul Potter's work the objects are really drawn or painted one by one, first one animal and then another animal, first the leaf and then another leaf, and each thing is seen just as clearly as another thing. . . . Potter either gives you a thing clearly or else he omits it."

In 1652 he produced a series of horses, which "show us no less the genius of the painter now arrived at his full maturity, but this time under a new phase. There is the same trueness of outline, the same strong touch, but accompanied by a vigour, a softness and transparency in the shadows which can only be appreciated by those who know the first state of this series, before subsequent alterations, as seen in the cabinet of engravings at Amsterdam."

The etched works of Potter have suffered much at the hands of those who, in order to supply a demand, did not hesitate to issue impressions from worn-out plates, and also to supplement these by copies made by other etchers.

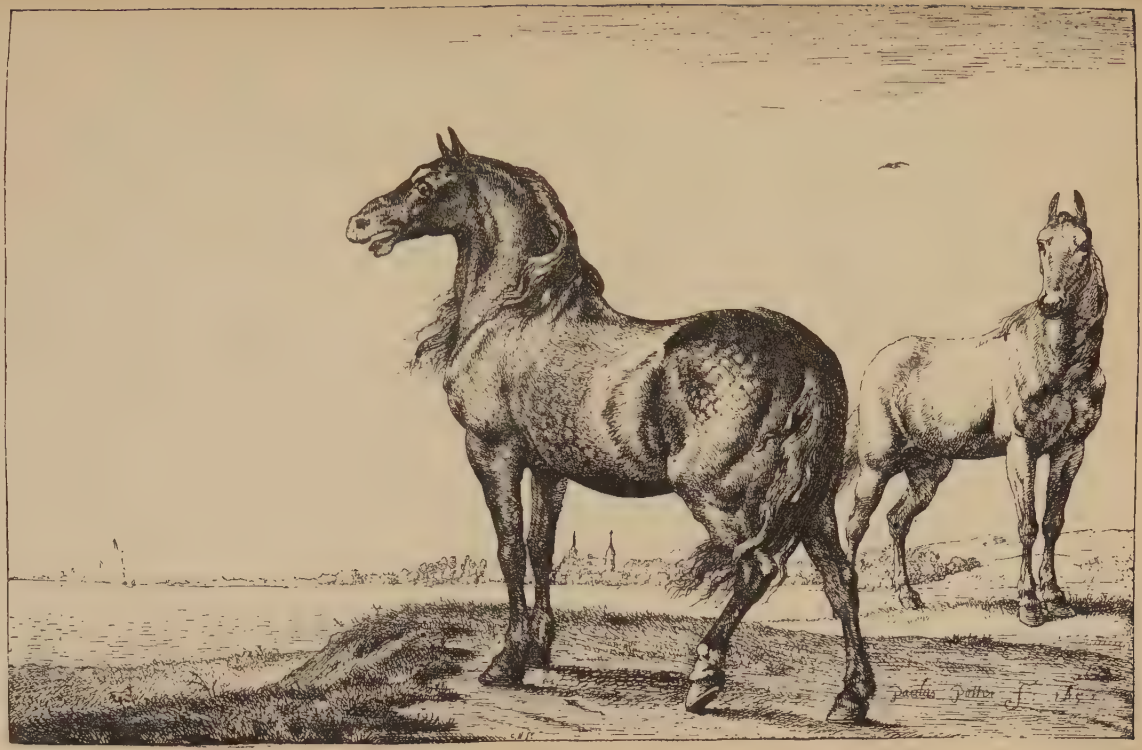
* 'Etching and Etchers.'

TWO_OXEN FIGHTING. From the etching by Potter.

Potter's etchings form rather a series of studies of animals than any attempt at completed pictures. Those specially selected by Mr. Hamerton for notice are *The Bull*, "one of the most firm and brilliant of Paul Potter's works," *The Cow with the near horn crooked; The Herdsman*, "a wonderful piece of work for a boy of eighteen, and its faults were, the best faults of youth, only too much care and study;" *The Cow with the lifted tail*, "as a study of animal form and attitude, one of the very finest things in Dutch art," and three studies of horses, "amongst the strongest things that Paul Potter ever did," the *Frisian Horse;* the *Neighing Horse*, and the *Old Horse* (La Mazette) which was done in his twenty-eighth year, when Potter himself must have known that he was doomed to an early death. The old horse enjoys the sunshine of his declining days, and regards with philosophic resignation his dead companion.

The *Neighing Horse* is a really powerful piece of work, full of spirit, although, as in other cases, he gives to his animals an almost colossal size. A fine horse has galloped across the flat meadow to the verge of the water, and standing with mane and tail swept by the wind, neighs, possibly in recognition of his master on a passing boat not visible in the picture. His companion to the right looks on in surprise. The *Frisian Horse* is even larger. A dapple grey stands up against a cloudy sky, rendered heavy in tone in order to heighten the effect of his light coat.

In 1649, Potter, either as the result of an accident or because he would gain thereby, cut down the *Herdsman* to a smaller size, and substituted for the group of cows on the left a farm and a large meadow. A proof of the first state fetched, at the Verstolk sale in 1847, 465 florins. In 1649 he produced the *Zabucaïa*, a Brazilian monkey, with a face that is a



THE NEIGHING HORSE. Facsimile reduction of an etching by Paulus Potter.

caricature of a man's, seated near a shrub * which gives its name to the plate, and taking a fruit from its shell. It was probably engraved for some scientific treatise. The Amsterdam Museum possesses an almost unique proof before letters which, at the Verstolk sale, fetched 250 florins.

Potter has not been very fortunate in the engravers of his works. Amongst his cotemporaries Jan (or Hendrik) Danckerts and Wallerant Vaillant were the only artists to reproduce his works; in the following century Jurriaan Cootwyck was the sole Dutch engraver who interested himself in the great animal painter. Amongst foreigners, Le Bas, Bartolozzi, Vivarès, Masquelier, Prestel, Tischbein, and Kuntz engraved pictures by him in the Choiseul and Lebrun galleries, and the Elector of Hesse's and other collections. In later times Alexander Liernur and Cornilliet have engraved his work, and Hanfstängl has lithographed it; but for all that Potter's work has never been fairly reproduced. The only exception being the two portions (the *Punishment of the hunter* and the *Wild boar hunt*), of the large picture at St. Petersburg etched by that admirable translator of painters' work, Wilhelm Unger. Of the few English engravings after his work we may mention the "Shooting Ponies" of W. J. Taylor, after *The Halt*, in the Buckingham Palace collection, and W. Greatbatch's "Milkmaid," after the picture in the same collection.

There is no evidence to show that Potter ever had any pupils, although several artists have been classed as his direct followers. As we have stated above, Albert Klomp and Dirk Rafaëlsz Camphuijsen, although at one time considered to be his pupils, must now be classed as his seniors in point of

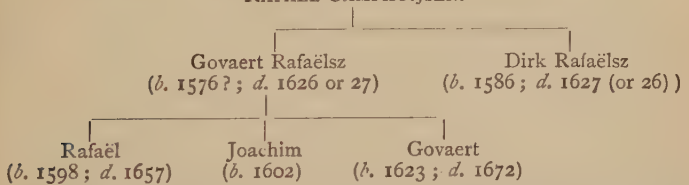
* The Zabucaïa tree is found in great quantities in the forests in the interior of Brazil. Its fruit is as large as a child's head.

years. It is possible that there was a second painter of the name of Klomp who may have been a pupil, but of this little is known.

Recent research, however, has been a little more fortunate in the case of the Camphuijsens, about whom hitherto much confusion has existed, and has shown that there were at least four painters of this name, besides the Dirk Rafaëlsz, whom we have mentioned before, and by whom no works exist, *i.e.*, his brother Govaert Rafaëlsz, and three sons of this Govaert, Rafaël, Joachim, and Govaert. Of Joachim, no works are now known, unless a picture in the Copenhagen gallery, with the signature Camphuijsen, is by him.*

Much doubt exists as to the authorship of the various pictures bearing the signature of Camphuijsen. The chief of them was Govaert (son of Govaert), who was probably influenced by Paulus Potter, with whom his style has some points in common; but he cannot be considered a scholar of Potter, who was two years younger, and who came to Amsterdam only

* The following table will make the relationship clear :—



Rafaël (son of Govaert) who was born at Gorcum, whence the family came to settle in Amsterdam, was married at Amsterdam in 1626 when his parents were dead, and his brother Joachim was married in the same city in the following year. Govaert, who was born at Gorinchem in 1623 or 1624, and who in 1647 married Petronella Franken of Amsterdam, was then made a citizen of that town, in which he worked till 1651. From 1653 to 1663 he was Court painter at Stockholm to Charles X., and to the widowed Queen Maria Eleonora, after which he returned to Amsterdam, where he died in 1672.

in the year 1652, when Camphuijsen was already an accomplished artist. It is possible that Govaert studied under his elder brother Rafaël. He painted at Amsterdam, and at Stockholm from 1653 to 1663, as Court painter. His pictures represent domestic animals, cattle, sheep — in meadow, courtyard or stable. "The peculiar treatment of light," says Dr. Richter, "by which his colour melts into golden hues, his broad execution, brown shadows, and firmly-painted yellow lights, certainly all denote a peculiar style and an original master, whose merits have not yet been enough appreciated." Bürger was the first to prove his existence as an artist by his signatures; since when much research has been bestowed upon his career—amongst others by Olof Granberg in his catalogue * *raisonné* of pictures in the private galleries of Sweden. His works are often attributed to Potter and also to his uncle Dirk who, as we have seen, worked only in his youth, or, according to Fétis, not at all. *His own Portrait*, painted by himself, is in the Amsterdam gallery. It is inscribed "G. Camphuijsen tot Amsterdam."

The Dulwich College Gallery possesses a picture of peasants in Westphalian costume before a cottage (No. 120), which bears the forged signature of "Paulus Potter," with whose genuine work Dr. Richter points out it cannot be confounded, but it agrees in every point with the known characteristics of Govaert Camphuijsen. In the Rotterdam Museum are a picture of *Peasants before an Inn*, signed G. Camphuijsen, and a *Portrait;* and in the Brussels Gallery is an *Interior of a Farm*, signed and dated 1650. The Hermitage at St. Petersburg also has two *Interiors of Cowsheds*, both bearing his signature: and in the Hertford House Gallery is a fine *Landscape* by him.

* Stockholm, 1886.

In the Dresden Gallery are two Moonlight Scenes, signed R. Camphuijsen, which are probably by Rafaël Govaertsz (who was by a few years the forerunner of Van der Neer), as is also a similar picture in the Schleissheim Gallery.

Let us now consider for a moment a few painters who were of greater merit than the Klomps or Camphuijsens. When Potter died, Adriaen van de Velde,* whose pictures were destined to rival his, had only just risen into notice. Less a painter of landscapes than Ruisdael or Hobbema, and less a painter of animals than Potter, he stands like Cuijp, half-way between the painters of landscapes and animals—a true pastoral painter. As a rule he places his cattle in a pool or an undulating field, with a distant view. Occasionally he treated hunting subjects, coast scenes, and winter landscapes. He was also very successful as an etcher.

Karel du Jardin† has been classed by Dr. Waagen and others amongst the disciples of Potter, whose works had a certain influence on his style, though his pictures show more affinity to that of Berchem,‡ whose pupil he really was; and in any case the influence of Potter was only of short duration (1656–1659) although it is to be traced in some of his best

* Son of Willem, and younger brother of the more famous Willem van de Velde, the sea painters. He owed his instruction in art to them and to Wijnants. Born at Amsterdam in 1635 or 1636. Died there in 1672. He added figures to the landscapes of Ruisdael, Hobbema, Mucheron, Verboom, Wynants, Van der Heyden, Hackaert, and others.

† Born in 1622 at Amsterdam; studied in Italy, where he enjoyed great popularity, painted in the Hague in 1656–59 and Amsterdam in 1659–1669. Returned to Italy and died at Venice in 1678. His pastoral scenes are much admired. He also painted some good portraits.

‡ Claes Pietersz, called Berchem, born at Haarlem in 1620. Studied under his father and several other painters. Probably visited Italy. Painted at Haarlem, and at Amsterdam, where he died in 1683. His work bears strong traces of Italian influence.

works. Jan le Ducq,* the painter of *Corps de Garde* and conversation pieces, has also been claimed as a pupil of Potter, but there is no evidence to show that he ever studied under him; the influence of Potter's style is, however, evident in the *Landscape with a cowherd and several cows*, which Le Ducq painted in 1658 on being received into the Corporation of Painters at the Hague, and also in a series of etchings of dogs. Emanuel Murant,† who was more probably a disciple of Wouwerman, and Herman Saftleven,‡ a pupil of Van Goijen, have been mentioned with more or less reason (they were both his seniors) as followers of Potter, amongst whom however may be classed Marcus de Bije.§

Towards the beginning of the present century, the work of Cuijp and Potter was revived in the efforts of Jacob van Strij|| and Johannes Kobell,¶ who not unworthily tried to retrace the steps of these two great masters. Later on, in Belgium, Ommeganck,** Verboeckhoven,†† and Verlat ‡‡ made

* Born at the Hague in 1636. In 1672 he abandoned art for a military career; died about 1680–85.

† Born at Amsterdam in 1622. Worked some time in Paris. Returned to Holland and died in Leeuwaarden in 1700 (?).

‡ The third painter of this name. Born at Rotterdam about 1610. Died at Utrecht, 1685. He painted delicate views of the Rhine and Maas crowded with figures.

§ Born at the Hague in 1612. Died in 1670. Chiefly famous for his etchings of animals after Potter's designs.

|| Born at Dordrecht, 1756. Based his style on those of Hobbema, Cuijp, and Potter. Died at Dordrecht, 1815.

¶ The son of Hendrik Kobell, a marine and landscape painter. Born at Delfshaven in 1779. Studied under Van der Wall, the animal painter. Died at Amsterdam in 1814.

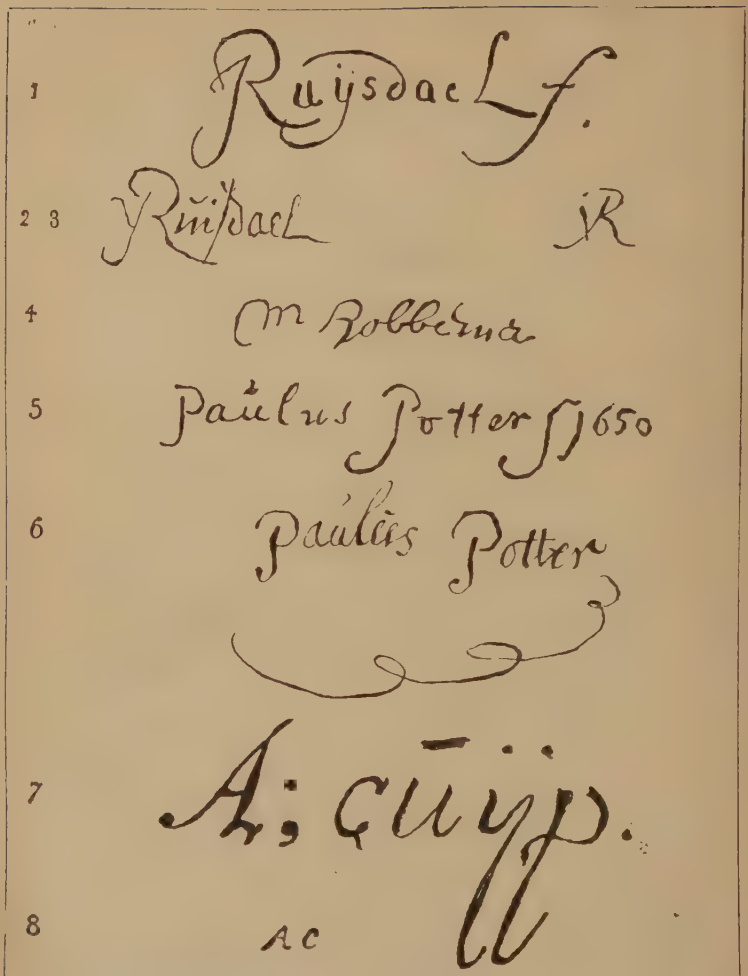
** Born at Antwerp in 1755. Was a member of the Academies of Amsterdam, Brussels, Ghent, Munich and Vienna. Died at Antwerp in 1826.

†† Born at Warneton, in West Flanders, in 1799. Ended a long and successful career at Brussels in 1881.

‡‡ Born at Antwerp in 1824. Became director of the Academy there. Died 1890. As well as animals, he painted portraits, genre, and heroic subjects. Excelled in etching cattle.

themselves famous for a time as painters of cattle and sheep, executed with much minuteness of detail and truth to nature, but without any great feeling for art. In our own time, in Holland, the brothers Jacobus and Willem Maris and Anton Mauve * have succeeded in ridding themselves of the tame conventionalities of the eighteenth century, and have treated animal subjects in a manner more in accord with modern ideas of art than those which prevailed in the seventeenth century.

* Born at Zaandam, 1838. Died, 1888.



1. On No. 627 in the National Gallery.
2. On No. 303 in the Amsterdam Gallery.
3. On No. 241 in the Dulwich College Gallery.
4. On No. 886 in the Berlin Museum.
6. On his will.
7. On No. 53 in the National Gallery.
8. On No. 114 in the Dulwich College Gallery.

FACSIMILES OF SIGNATURES.

LISTS OF THE PRINCIPAL WORKS OF RUISDAEL, HOBBEMA, CUIJP AND POTTER.

THE similarity of many of their subjects, coupled with the uncertain and often varying titles given to pictures by their owners, renders it difficult to trace in private galleries the works of such artists as Ruisdael, Hobbema and Cuijp. Added to this, the private collections in England are, with a few notable exceptions, without any catalogues worthy of their contents.

With regard to the public galleries of England and the Continent, the works are given under the names and in the order in which they appear in the latest editions of the official catalogues. Special reference, for their critical value, must be made to those of Amsterdam (Dr. Bredius); Berlin (L. Scheibler, Dr. Bode and Dr. Meyer); Cassel (Dr. Eisenmann); Dresden (Dr. Woermann); Dulwich (Dr. Richter and J. C. L. Sparkes); London, National Gallery (Sir F. W. Burton); Munich (Dr. Reber); and Vienna, Belvedere (Dr. Engerth). Much useful information is also contained in Mr. Algernon Graves's Manuscript Analysis of the Loan Exhibitions held in Great Britain from 1813 till the present time.

The pictures have been catalogued according to the towns in which they are; the towns have been placed alphabetically in their respective countries, which are also arranged alphabetically.

The names in Roman type between square brackets indicate the collections through which the pictures have passed; those in *italic* the loan exhibitions to which they have been contributed.

Smith—adding addenda and deducting repetitions—catalogues 445 works by Ruisdael; 146 by Hobbema; 327 by Cuijp; and 126 by Potter. Reference to his Catalogue Raisonné is given wherever it is possible.

Many of the works of these masters have been photographed by MM. Braun of Dornach, a series of whose admirable prints may be consulted in the Art Library of the South Kensington Museum.

I.—PAINTINGS BY RUISDAEL.

AUSTRIA-HUNGARY.

VIENNA.

Belvedere.

The Great Forest—In the foreground a ford. *v. Ruisdael.* (Smith, 226.) Etched by Unger.

Landscape with a Waterfall — With figures; stream in foreground. *J. v. R.*

Woody Landscape. Etched by Unger.

Academy.

Landscape with a River.

A Marsh in a Wood.

Czernin Collection.

Waterfall. (*cf.* Smith, 180.)

Harrach Collection.

Landscape with River.—With a red roof. *J. v. Ruisdael*, 1649 (the date was formerly read as 1679).

Liechtenstein Gallery.

Landscape—With high trees, herdsmen and cattle. *J. v. R.*

Hilly Landscape—River in centre; herdsman and cattle, by Berchem. *J. v. R.*

Woody Landscape—House under the trees; herdsman and cattle. *J. v. R.*

Lipmann Collection.

Moonlight Landscape—Moon rising from behind a wooded hill; water in foreground. *J. v. Ruisdael*, 1648. Etched by L. Fischer.

BELGIUM.

ANTWERP. *Gallery.*

Landscape with Village, and a field of corn. *v. Ruisdael*, 1649.

Cascade. *v. Ruisdael.*

BRUSSELS.

Museum.

Landscape—With figures and animals. *v. Ruisdael.*

Landscape—With a ruined tower. *J. v. R.* An early work.

The Haarlem Lake. *v. Ruisdael.*

Arenberg Gallery.

Winter Landscape—Frozen canal (upright.)

Waterfall.

M. Bischoffsheim.

Landscape in the Dunes—With a pool.

Comtesse de Chastel.

Farm by the side of a Pool.

M. Mignot.

Landscape with a Torrent. *J. v. R.* 1661.

DENMARK.

COPENHAGEN. *Royal Gallery.*

Waterfall. *v. Ruisdael.* (Smith, Supp. 108.)

Road in an Oak Copse. *v. Ruisdael.*

Flat Landscape—With a herdsman and cattle.

Pool surrounded by Trees.

Count Moltke.

Country House by the water side.

Cascade. (*cf.* Smith, Supp. 93 and 94.)

FRANCE.

LYONS. *Museum.*

Cascade.

MANS. *Museum.*

Landscape—An early work.

MARSEILLES.

Mme. J. Autran.

The Pool (recalls the Chase in the Dresden Gallery.) [*Exhibition at Marseilles*, 1879.]

MONTPELLIER. *Museum.*

Landscape—A willow-tree in the river. *J. v. Ruisdael*, 1649.

NANCY. *Museum.*

Landscape. *v. Ruisdael*, 1649 [de Choiseul Coll].

Cottages by the Waterside.

PARIS.

Louvre.

The Forest—With a river passing through it; a woman on a donkey conversing with a man with an ox; cattle in water in the distance; figures, by Berchem. *J. Ruisdael.* Engraved in the 'Musée Royal,' in Filhol and in Landon. (Smith, 9.)

A Storm on the Dykes of Holland—To the right a cottage and trees, and a dyke near which are boats; in the distance a village. *J. Ruisdael.* [Louis XVI. and Locquet Colls.] (Smith, 37.)

Landscape—"Le Buisson"—To the right a peasant with three dogs on a sandy road bordered by a thicket; to the left fields, and in the distance a village. *J. Ruisdael.* [Louis XVI. Coll.] Etched by Daubigny. (Smith, 300.)

Landscape—"Le Coup de Soleil"—To the left beggars ask alms of a cavalier by the side of a stream spanned by a ruined bridge;

to the right a windmill; figures, by Wouwerman. *J. R.* [Louis XVI. Coll.] Engraved in the 'Musée Français,' and in Filhol and in Landon. Etched by Daubigny. (Smith, 11.)

Landscape—To the right a man walking along a winding road; to the left in the distance a village. *J. v. Ruijsdael.* [Louis XV. Coll.] (Smith, 299.)

Landscape—To the left a cottage on a knoll; a carriage and beggars. *J. R.* [Louis XV. Coll.] (A copy, not now exhibited.)

M. Ed. André.

View from the dunes of Overveen.

Duc d'Aumale.

Shore at Scheveningen—[*Exposition au profit des Alsaciens-Lorrains*, 1874.]

Baron d'Erlanger.

Landscape—[*Exposition des Cent Chefs-d'Œuvre, Paris*, 1883.]

Comtesse Duchâtel.

A Cascade—[*Exposition au profit des Alsaciens-Lorrains*, 1874.]

M. Durand-Ruel.

The Waterfall. [Pereire Coll.]

Duc de Galliera.

Landscape—[*Exposition au profit des Alsaciens-Lorrains*, 1874.]

M. Goldschmidt.

Seapiece—Evening effect.

Comte H. de Greffulhe.

Wooded Landscape—With a stream and a village in the distance. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

M. M. Kann.

View of Haarlem—With a ruin in the foreground: with figures by A. van de Velde.

View on the Damrak at Amsterdam—With the Oude Kerk.

A Windmill—By a canal. *v. Ruijdael*, 1652.

The Forest (same motive as the Louvre picture).

M. R. Kann.

The dunes of Overveen—With the bleaching fields.

Landscape on the dunes. *v. Ruijdael*, 1647.

A Sandy Road.

Baron E. de Rothschild.

A Waterfall—With figures by Helt-Stokade.

Madame Nathaniel de Rothschild.

Road in Forest.

GERMANY.

BERLIN.

Museum.

Agitated Sea in stormy weather—Amsterdam in the distance. (Smith, 294.)

Hilly Landscape—With figures, by Lingelbach. (Smith, 293.)

The Country house—In a park, with figures dancing. *v. Ruijdael.* [Suermondt Coll.]

Stormy Sea—Boats running before the wind; coast-line in distance to left. *J. v. R.* [Suermondt Coll.] Etched by Flameng.

Haarlem from the dunes of Overveen. *v. Ruijdael.* [Mecklenburg and Suermondt Colls.]

View of the Dam at Amsterdam—In the middle ground is the Public Weighing House, on the façade of which are the town arms and the year of foundation, 1565. *v. Ruijdael.* Figures by Eglon van der Neer or Gerard van Batten. [Suermondt Coll.]

View from the dunes of Overveen. *v. Ruijdael.*

Landscape with peasants' huts. *v. Ruijdael*, 1653. (Smith, 292.)

The Waterfall—In the water two tree trunks; figures on road to left. *v. Ruijdael.*

Cottages under high oak trees. *v. Ruijdael.*

The Thicket—With water in foreground. *Ruijdael.* [Suermondt Coll.]

Herr James Simon.

A Cascade.

Herr O. Wesendonck.

Ruins in a Wood. *J. v. R.*
Cottages on a Mountain.

BRUNSWICK.

Gallery.

Mountainous Landscape.
Waterfall. *v. Ruisdael.*
Wooded Landscape. *J. v. R.*

Herr Wieweg.

View in the Dunes.

CASSEL. *Gallery.*

Woody Landscape.—With a red roof. *v. Ruisdael*, 1647.
The Waterfall. *v. Ruisdael.* [Reuver Coll.] Etched by Unger. (Smith, 295.)

DARMSTADT. *Gallery.*

The Edge of a Forest. *J. v. R.*

DRESDEN.

Gallery.

The Chase—Huntsmen in a forest; figures, by A. van de Velde. *v. Ruisdael.* Engraved by C. A. Günther and by C. Krüger. Lithographed by Deroy. (Smith, 230.)
The Ford in the Forest—With a cart and two horses and some oxen. *Ruisdael.*
The Monastery—In a wooded valley. *J. v. R.* Engraved by Krüger. Lithographed by Villeneuve.
The Waterfall by the Castle. *v. Ruisdael.*
The Castle of Bentheim. *v. Ruisdael.*
The Waterfall with the wooden Bridge. *v. Ruisdael.*
The Waterfall with the wooded Slope. *v. Ruisdael.* Etched by Krostewitz. (Companion picture to the foregoing.)
The Oak Hill. *J. v. R.*
The Forest way. *v. Ruisdael.*
The Waterfall with the Fir Tree. *Ruisdael.* (Companion picture to the foregoing.) (Smith, 231.)
The Convent Cemetery ("The Jewish Cemetery"). *v. Ruisdael.* Engraved by J. G. Primavesi and by L. Friedrich. Lithographed by Villeneuve. (*cf.* Smith, 60).
A Village in a Forest.
Canal by a Village.

Dr. Schubart-Czermak.

Woody Landscape—With a stretch of water and fishermen. *J. v. Ruisdael*, 1647.

FRANKFORT-ON-MAIN.

Städel Institute.

Storm passing over a Wood. *J. v. R.* Etched by Eissenhardt. (Smith, 166.)
Forest Scene—In the foreground a fallen tree trunk. *v. Ruisdael.* (Smith, 167.)
Winter Landscape. *J. v. Ruisdael.*
Winter Landscape—Town in distance.
Cascade.

GOTHA. *Gallery.*

Hut by the water side—With a fisherman.

HAMBURG. *Kunsthalle.*

The Shepherd's Hut. *J. v. Ruisdael*, 1646. An early work.

HANOVER. *Gallery.*

Landscape—An oak tree on a height above the water. *J. v. Ruisdael*, 1648.

KARLSRUHE. *Gallery.*

Pool in a Forest—With ducks and herons, by Wijntranck. *J. v. Ruijsdael.*

MUNICH. *Pinakothek.*

A Steep Road over a Sandy Hill—In the foreground a brook with pollard willows. *v. Ruisdael*, 1647 (usually read as 1667). Etched by J. L. Raab.
A Wooded Landscape—With a storm rising; shepherd driving sheep through water. *J. v. R.*
A Forest Landscape—Two hunters and three dogs chasing a deer. *J. v. R.* Lithographed by K. Auer. [Zweibrücken Gall.]
A Northern Mountain Landscape—A cataract with three falls; on the left a castle on wooded heights. *v. Ruisdael.* Lithographed by J. A. Sedlmayr. [Zweibrücken Gall.] (Smith, 335.)
A Forest Landscape—Oaks and beeche near swampy water, and ducks. *J. v. R.* Lithographed by J. A. Sedlmayr. [Zweibrücken Gall.] (Smith, 334.)

View of a Cottage—A peasant dragging a piece of wood. *v. Ruisdael.* Lithographed by J. A. Sedlmayr. [Zweibrücken Gall.] (Smith, 338.)

Landscape with a Waterfall—A farm to the right; shepherd and flock. *v. Ruisdael.* Lithographed by J. Hohe. [Zweibrücken Gall.]

A group of Oaks—With a small waterfall in the foreground; on the right a church tower and a windmill. Lithographed by J. Steingrübe, and by J. Wölffle.

SCHWERIN. *Museum.*

Waterfall—With figures representing a stag-hunt, by Lingelbach. *v. Ruisdael.*

GREAT BRITAIN AND IRELAND.

BEARWOOD. *J. Walter, Esq.*

View of the Castle of Bentheim. [*Manchester Art Treas.*, 1857.]

Landscape with Waterfall—On the left a river with rocky banks; fir-trees in the centre and to the left; in the centre, above the bank, a watermill. *J. v. Ruisdael.* [*Leeds* 1868; *Old Masters*, 1882.]

BELVOIR CASTLE. *Duke of Rutland.*

Sea piece—Rough sea; coast in distance. (Smith, 285.)

Sea piece—Coast in foreground. (Smith, 286.)

BOWOOD. *Marquis of Lansdowne.*

Town and Harbour of Amsterdam—Bird's-eye view of the town and harbour, with flat country beyond. *J. v. Ruisdael.* [Gwdyr Coll., *Brit. Inst.*, 1832. *Old Masters*, 1884.] (Smith, 278.)

A Storm at Sea—Rough sea with several boats; two piers in foreground. [Sydervelt, Braamcamp, Paillet, Marquis Merialva and Earl of Liverpool Colls. *Brit. Inst.*, 1829 and 1864. *Old Masters*, 1884]. (Smith, 2.)

Landscape—With haymakers, a loaded waggon, barge, &c.

CAMBRIDGE. *Fitzwilliam Museum.*

Landscape—With a river flowing from the right and falling in a cascade in the foreground; castle on hill to left. [*Old Masters*, 1879.]

CASTLE HOWARD. *Earl of Carlisle.*

Sea Coast at Scheveningen—A rough sea and a cloudy sky; figures on high ground; children playing in foreground. [*Brit. Inst.*, 1819, '36, and '50.] (Smith, Supp. 28.)

CLUMBER. *Duke of Newcastle.*

A Storm at Sea—Sea-shore on the right; six vessels on sea. *J. v. Ruijsdael.* [*Old Masters*, 1879.] (Smith 320.)

A Cornfield—The slope of a hill covered with trees and sheaves lit up by rays of sun; on the top a house; two figures; cloudy sky. *J. v. R.* [*Old Masters*, 1879.] (Smith, 321.)

DALKEITH PALACE.
Duke of Buccleuch.

Wooded Landscape—With herdsman and cattle. (Smith, 283.)

DEEPDENE.
Hope Collection (*Lord Henry Pelham Clinton*).

Storm on a Sea Coast. *J. v. Ruisdael.* [*South Kensington Mus.*, 1868–69.]

A Stream rushing between two Hills—With figures, sheep and cows, by Van de Velde. [*Brit. Inst.*, 1850.] (Smith, 12.)

DUBLIN. *National Gallery.*

Windmill. *J. v. R.*, 1663.

A Woody Landscape. *J. v. Ruisdael.* [Beckford Coll.]

DULWICH. *College Gallery.*

Two Windmills near a Pathway—The 'Groote Kerk' of Haarlem in the distance; in the foreground a pool. *J. v. R.* Engraved by R. Cockburn. (Smith, 315.)

A Waterfall—The waterfall occupies the entire width of the foreground. *v. Ruisdael.* Engraved by R. Cockburn. (Smith, 314.)

The Edge of a Wood—Two roads lead to middle ground; in the distance a chateau and a church; in the foreground a horseman and a sportsman. *J. v. R.* Figures by Adriaen van de Velde. Painted in or before 1672. (Smith, 168.)

EDINBURGH. *National Gallery.*

Wood on the Banks of a River. [Torrie Coll.]

Landscape—View over distant country; with figures by Wouwerman. [Torrie Coll.]

GISBURNE PARK. *Lord Ribblesdale.*

Landscape—With a cottage on a height towards which a road winds.

GLASGOW. *Gallery.*

View of Katwijk—Near Scheveningen. *J. v. R.* [M'Lellan Coll.] (Smith, Supp., 117.)

Landscape with Figures. *J. v. R.* [Graham Gilbert Coll.]

The Ford—With sheep and figures. [Graham Gilbert Coll.]

Landscape, with Ruins and Figures. *J. v. R.* [Graham Gilbert Coll.]

Seapiece. *J. v. R.* [Graham Gilbert Coll.]

Landscape. [Graham Gilbert Coll.]

GOSFORD HOUSE. *Earl of Wemyss.*

View of the Plain and Town of Haarlem—With House in foreground.

View of the Plain and Town of Haarlem—With water in foreground. (*Companion pictures.*)

Winter Landscape.

View on a Canal—Ruins with arches on left; on right willows and boats. (Smith, 343.)

HOLKER HALL. *Duke of Devonshire.*

Landscape—With road leading to a church; two figures in foreground; sheaves of corn in field. [*Brit. Inst.*, 1866.]

Landscape—With buildings to left by a stream. [*Brit. Inst.*, 1866.]

Woodland Scene.

LOCKINGE HOUSE. *Lord Wantage.*

Woody Landscape—Rising ground on left, with road overgrown with trees; river on right. *J. v. R.* [Edward Gray and Overstone Colls.]

Landscape with Waterfall—Middle distance a house; on the right a wood. [Duke of Brunswick's Coll.]

The Waterfall—A torrent rushing between rocks to right; above it cottages and figures on a hill-top; on the slope of the hill two figures, one sketching; in the distance to right is a village. *J. v. Ruisdael.* [Verstolk and Overstone Colls., *Manchester*, 1857. *Old Masters*, 1871 and 1888.]

Landscape—River to left, with road leading through a wood; men, sheep and cows. *J. v. R.* [Overstone Coll. *Old Masters*, 1888.]

Two Windmills on a Canal—Red tiled houses and trees. [Marquis de Calviere and Overstone Colls.]

LONDON.

National Gallery.

Landscape with Waterfall—Waterfall occupies foreground, bridge and cottage in middle distance. *J. Ruijsdael f.*

Landscape with Waterfall—Dead tree in water; bridge in middle distance. *J. Ruijsdael f.* Mezzotinted by J. G. Prestel. [Stolberg Coll.]

Landscape with Waterfall—Castle and cottage on rocks to right. *J. Ruijsdael f.* [Oppenheim Coll.] (Smith, Supp., 72.)

Landscape with Ruins—Tree growing out of ruins; pool in foreground. *J. Ruijsdael f.*, 1673. [Pringle and De Morny Colls.] (Smith, Supp., 105.)

Forest Scene—A plantation of oaks intersected by a shallow pool; two sportsmen and dogs. [Peel Coll.]

A Waterfall—Cottages and church-spire on a hill; wooden bridge over a ravine. *J. Ruisdael.* [Brentano, Lord Charles Townshend, and Peel Colls., *Brit. Inst.*, 1824.] (Smith, 178, and Supp. 55.)

The Watermills—Three wheels between two mills; a tree-trunk in the water to right. *J. v. Ruijsdael.* [Wynn Ellis Coll. *Old Masters*, 1871.]

Rocky Landscape with Torrent—A fir tree rising above the torrent. *Ruijsdael.* [Wynn Ellis Coll.]

An Old Oak—On the skirt of a wood; a roadway leading to a cottage; three figures. *J. R.* [Wynn Ellis Coll.]

Watermills—In the foreground bleachers at work. *J. R.* [Wynn Ellis Coll.]

Landscape, an extensive flat wooded Country—A windmill and spires of several village churches; heavy clouds, with shepherds, sheep, and swans. *J. Ruijsdael.* [Wynn Ellis Coll.]

The Broken Tree—A tower to the left. [Wynn Ellis Coll.]

Messrs. T. Agnew & Sons.

A Forest Scene—The skirts of a wood with a wide expanse of water; barren hills in the distance. [*Manchester*, 1857. Wells Coll.] (Smith, 313.)

Bath House (*Lord Ashburton*).

Landscape—View across a pond to a wood on the left. [*Old Masters*, 1890.]

Landscape.

*Duke of Bedford.**

A square brick Ruin in a Landscape. *J. v. R.* (Smith, 218.)

Landscape—With a remarkably low horizon; cottage, pool in foreground. *J. v. Ruifdael*, 1648.

Landscape—With a bridge of red brick. *J. v. Ruisdael.* [Calonne Coll. *Brit. Inst.*, 1835.] (Smith, 219.)

Rt. Hon. G. Cavendish Bentinck, M.P.

Wooded Landscape—In the foreground a road branches at foot of a large tree; distant landscape to left; cattle and figures by Berchem. *J. v. Ruisdael*, 1652. [*Old Masters*, 1876 and 1890.]

Bridgwater House (*Earl of Ellesmere*).

View in the neighbourhood of Haarlem. Engraved in the "Stafford Gallery." (Smith, 202.)

Landscape (the "Charcoal Burners")—A rapid stream in foreground; figures on skirts of a forest. [De Vandreuil, La Perrier, and Watson-Taylor Colls.] (Smith, 194.)

Landscape—On the right a peasant driving a flock of sheep over a rustic bridge. [Duc d'Alberg and Sir C. Bagot Colls.] (Smith, 172, and Supp. 74.)

Landscape—A hill covered with trees; two men fishing; and a shepherd driving sheep to the left. Engraved in the "Stafford Gallery." (Smith, 203.)

View of the Old Gate of Amsterdam—In foreground a man and dog crossing a bridge. Engraved in the "Stafford Gallery." (Smith, 135.)

View of a flat wooded country—River in foreground; town in distance. (Smith, 317.)

Earl Brownlow.

Flat Landscape—With cattle and sheep, by Van de Velde. [*Brit. Inst.*, 1829.]

Buckingham Palace (*H. M. the Queen*).

The Windmill—With bleaching grounds and a cottage, water in the foreground. *J. v. Ruisdael.* [Earl of Halifax and Walsh Porter Colls. *Brit. Inst.*, 1821, '26, '27. *Old Masters*, 1876.] Engraved by T. A. Prior. (Smith, 102.)

Marquis of Bute.†

Landscape with River—Church and village in distance. *J. v. R.* [*Old Masters*, 1871.] (Smith, 199.)

Interior of the New Church at Amsterdam—Figures by Wouwerman. [Braamcamp Coll. *Brit. Inst.*, 1822 and '47.] (Smith, 24.)

View of Haarlem—Town in middle distance. *J. v. Ruisdael.*

View of Norwegian Scenery—In foreground on left water with rocks; on right two houses and a castle. *J. v. Ruisdael.* [*Brit. Inst.*, 1829, '47 and '54.] (Smith, 198.)

Dorchester House (*R. S. Holford, Esq.*).

Landscape ("Coup de Soleil")—Extensive view near Haarlem over a flat wooded country; houses in foreground, and man and dog; towers of castle to left. *J. v. Ruijsdael.* [*Brit. Inst.*, 1845 and '51. *Manchester Art Treas*, 1857, *Old Masters*, 1887.]

* A catalogue of this collection has been made by Mr. G. Scharf, F.S.A.

† The Marquis of Bute's Collection has been exhibited publicly at Bethnal Green in 1883; at Glasgow in 1884; and in Manchester in 1885. A catalogue by Dr. Richter was published by the Science and Art Department.

Hertford House (*Lady Wallace.**)

Landscape. *J. v. Ruisdael.*
Landscape with Waterfall. *J. v. Ruisdael.* [Denon and Marquis of Hertford Colls., *Manchester Art. Treas.*, 1857.]
Wild Duck Shooting. *J. v. Ruisdael.*
Landscape. *J. v. Ruisdael.*

H. Bingham Mildmay, Esq.

Scheveningen Sands. *J. Ruisdael.* [*Old Masters*, 1876.]
The Sea Shore. [*Old Masters*, 1876.]

A. J. Robarts, Esq.

A Waterfall—Divided by rocks in the foreground; on right a shepherd and his flock. *Signed.* [Prince Galitskin Coll. *Brit. Inst.*, 1828 and '52. *Old Masters*, 1877.] (Smith, 209.)

Lord Rothschild.

A Forest.
A Wood with Water—Figures by Van de Velde. [*Brit. Inst.*, 1844 and '62.]

Alfred de Rothschild, Esq.

Landscape—With cascade in foreground; castle in distance.

G. Salting, Esq.

Seapiece—Stormy sky.
A Ford.
A Forest Scene.

Stafford House (*Duke of Sutherland*).

A Flat Landscape—With a herdsman, three cattle and a goat; cattle by Van de Velde. *J. v. R.* [*Old Masters*, 1876.]

LOWTHER CASTLE. *Earl of Lonsdale.*

A Waterfall—With pine-clad banks.
A Farm, with Trees.

NOSTELL PRIORY. *Lord St. Oswald.*

Landscape—With figures and carts near a river.
Landscape—With stream; road on left.

OXFORD. *Worcester College.*

Wooded Landscape—With water; a cornfield to the right. [*Manchester Art. Treas.*, 1857.]

RICHMOND. *Sir Francis Cook, Bart.*

Landscape—With a town in distance (probably Haarlem). [*Old Masters*, 1871.]

STRATTON.† *Earl of Northbrook.*

The Castle of Brederode. *J. v. R.* [Duc de Berri Coll. *Old Masters*, 1872.] (Smith, 255.)
Windmill. *J. v. R.* [*Old Masters*, 1870.] (Smith, 3.)
The Cornfields—A sandy road in foreground; cornfields in middle distance; trees and cottages in background. *J. v. Ruisdael.* [Brit. Inst., 1850. *Old Masters*, 1871 and 1889.]
Waterfall. *v. Ruisdael.* [King of Holland Coll. *Old Masters*, 1872.]
Bleaching Ground—View on the plains before Haarlem. *v. Ruisdael.* [*Old Masters*, 1872.] (Smith, 7.)
A Fresh Breeze—View on the Y off Amsterdam; boats running before the wind; a flat coast stretching across the background. *J. v. Ruisdael.* [Beverley Coll. *Brit. Inst.*, 1867. *Old Masters*, 1871. *Guildhall*, 1890.] (Smith, Supp. 2.)

THONOCK HALL.

Sir Hickman Bacon, Bart.

View of the Castle of Bentheim—The cast e in middle distance; in the foreground a meadow and shrubs. [*Guildhall, London*, 1890.]
Sea-piece—To the left a fishing boat with a brown sail; strip of land running into sea from the right. [*Guildhall, London*, 1890.]

WELBECK ABBEY.

Duke of Portland.

Landscape—With oaks and a piece of water.

* The late Sir Richard Wallace's collection was exhibited at Bethnal Green Museum in 1874. A catalogue was published by the Science and Art Department.

† A catalogue of this collection has been made by Dr. Richter and Mr. Weale.

HOLLAND.

AMSTERDAM.

Rijks-Museum.

The Waterfall—With a castle on each side; on the hills shepherds and sheep. *v. Ruisdael.* Etched by J. A. Boland. (Smith, 13.)

The Castle of Bentheim—Water in foreground. *J. v. Ruisdael.* [Smeth Coll.] (Smith, 16.)

Winter Landscape—Some cottages by a frozen river in a snowy landscape; to the left a farm-house and a boat. *v. Ruisdael,* 1653. [Rombouts and Dupper Colls.]

Wooded Landscape—Oak trees on a hilly sand bank; in the foreground a road. *v. Ruisdael.* [Schimmelpenninck, Rombouts and Dupper Colls.] Etched by J. A. Boland.

View of Haarlem—With the bleaching fields in the middle distance; hilly foreground. *v. Ruisdael.* [Nagel van Ampsen and Dupper Colls.] (Smith, 220.)

Landscape. *v. Ruisdael.* [Sir Charles Blount and Van der Hoop Colls.] (Smith, Supp., 1.)

River Scene — Near Wijk-bij-Duurstede. *J. v. Ruisdael.* [Van der Hoop Coll.]

Northern Landscape. *J. v. R.* [De Vries and Van der Hoop Colls.]

Woody Landscape—With a watermill. *v. Ruisdael,* 1661. [De Vries and Van der Hoop Colls.] (Smith, 48, and Supp. 34.)

Mme. Messchert van Vollenhoven.

A Road through a Wood—With water in the foreground.

Six van Hillegom Collection.

A Cascade. (Smith, 236.)

Borders of a River—With a church and a wooden bridge. (Smith, 344, and Supp. 101.)

Forest Scene—With figures by Wouwerman. (Smith, 217.)

Snow Scene.

HAGUE.

Museum.

A Cascade. *v. Ruisdael.* (Smith, 162.)

A Sea Coast. [Van der Pot Coll.] (Smith, 287.)

The Bleaching Fields of Haarlem—From the Dunes of Overveen.

Steengracht Collection.

A Cascade. (Smith, 288.)

ROTTERDAM. *Boymans Museum.*

The Cornfield—By the Zuiderzee.

The Sandy Road—Crossed by a stream.

View of the Old Fish Market at Amsterdam—Winter scene; with figures by Gerard van Battem. [Ploos van Amstel, Kat and Leembrugge Colls.] *v. Ruisdael.*

ITALY.

FLORENCE. *Uffizi.*

A Storm—A view of a flat country. (Smith, 265.)

TURIN. *Gallery.*

A Pool.

RUSSIA.

ST. PETERSBURG.

Hermitage.

Marsh in an Oak Forest—Ducks in the water; one flies off at the approach of a man.

A Wood—With a road, a huntsman and two dogs; a beggar seated. [Count de Baudouin Coll.]

A Wood—Near a pond, a large oak, killed by lightning. Engraved by P. E. Morelli and by P. Moitte. [Brühl Coll.] (Smith, 304.)

Landscape traversed by a Road—Leading to a village. *Ruisdael,* 1647.

Landscape—In the foreground an old willow. *J. Ruisdael.*

Landscape—With three beeches. *J. v. R.*

Landscape with Figures. *J. v. R.*

Landscape—With group of three peasants to left. *v. Ruisdael,* 1646.

A Farm—Beneath trees near a lake in which a woman is washing linen. (Smith, 201.)

Landscape with a Rocky Stream—Shepherd with sheep and a goat to right. *v. Ruisdael.* (Smith, 305.)

A Forest traversed by a River—Huntsman and dog to right. *v. Ruisdael.*

Mountainous Landscape—A windmill to right; a raft on the water. Engraved by Moitte. (Smith, 307.)

View in the neighbourhood of Groningen—Village in the distance. *Ruisdael*, 1647.

Landscape—In foreground trunk of dead tree; shepherd and sheep; cornfield in distance. *J. v. R.*

Duc de Leuchtenberg.

Environs of Haarlem.

Comte P. Stroganoff.

View of a village—With a mill by the river side.

SWEDEN.

STOCKHOLM. *Royal Gallery.*

A Road through a Forest—Animals watering in pool in foreground.

View of a Town. *J. v. R.*

II.—ETCHINGS BY RUISDAEL.*

1. **The Little Bridge.** *Ruisdael f.* (Bartsch, 1.)
2. **Two Peasants and their Dog.** *Ruisdael f.* (Bartsch, 2.)
3. **Cottage on a steep bank.** *Ruisdael.* (Bartsch, 3.)
4. **The Travellers.** *Ruisdael.* (Bartsch, 4.)
5. **The Field bordered by Trees.** *Ruisdael fe.* (Bartsch, 5.)
6. **The Three Oaks.** *Ruisdael in. f*, 1649. (Bartsch, 6.)
7. **Stream traversing a Village.** *Ruisdael f*, 1646. (Bartsch, 7.)
8. **Landscape with a Marsh.** *J. Ruijsdael f.* 1647. (Duplessis, 7.)
9. **Landscape with a Cottage and Piggery.** *J. Ruijsdael in.* 6, 1646. The only known proof is in the Amsterdam Museum. (Duplessis, 9.)
10. **Landscape with Water.** *Ruijsdael f.* Oval, oblong. (Duplessis, 10.)
11. **Landscape with a Stream.** *J. v. R.* Oval, oblong. (Duplessis, 11.)
12. **The Little Landscape in an Oval**—Upright. *v. Ruijsdael.* The only known proof is in the British Museum. (Duplessis, 12.)

III.—PAINTINGS BY HOBBEMA.

AUSTRIA-HUNGARY.

VIENNA.

Academy.

Cottage in a Wood.

Belvedere.

Landscape—In the foreground cattle crossing a ford. (Smith, 110.)

Czernin Collection.

Landscape—With figures by Ostade.

Liechtenstein Gallery.

Landscape—Cottages under trees. *M. Hobbema.*

BELGIUM.

ANTWERP. *Gallery.*

Watermill.

BRUSSELS.

Gallery.

Haarlem Wood. *M. Hobbema*, 1663.

* These have been reproduced in facsimile by Amand-Durand. Text by Duplessis.

Palace of King Leopold.

Frisian Landscape (pendant to that sold for 72,000fr. at the sale of Baron de Mecklenburg at Paris).

Arenberg Gallery.

Charcoal-burners. (Smith, 72.)

DENMARK.

COPENHAGEN. *Count Moltke.*

A Forest Scene—With a river and figures. (Smith, Supp., 5.)

Landscape with Cottages. (Smith, Supp., 10.)

FRANCE.

BORDEAUX. *Museum.*

Landscape.

GRENOBLE. *Museum.*

Landscape—With a cottage under some oaks. *M. Hobbema*, 1659. [de La Hante Coll.]

PARIS.

Louvre.

Landscape—Interior of a wood; to the left a group of large trees: to the right a winding road with figures; pool in foreground.

The Watermill—To the right two large trees by the side of a stream: a second mill in the distance. *M. Hobbema.* Figures by Storck. [Coclers, Buchanan, Watson-Taylor, Mecklemburg and Napoleon III. Colls.] Etched by Milius and by Delauney.

Marquis d'Abzac.

Landscape. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

M. R. Kann.

Cottages beneath high trees.

Baron Alphonse de Rothschild.

The Watermills—With figures by Wouwerman. [The Baronne James Coll.]

Baroness Nathaniel de Rothschild.

Landscape in Guelderland. [*Exposition au profit des Inondés*, 1887.]

Princesse de Sagan.

A Forest—A cottage half-hidden in the trees. Figures by Lingelbach. [*Exposition au profit des Alsaciens-Lorrains*, 1874. *Exposition des Cent Chefs-d'Œuvre, Paris*, 1883.]

GERMANY.

BERLIN.

Museum.

Wooded Landscape—Pool and figures in foreground; man sketching; church and windmill in distance. *M. Hobbema.* Etched by W. Krauskopf. (Smith, 118.)

Herr von Carstanjen.

Landscape.

DARMSTADT. *Gallery.*

Landscape—With a peasant's hut, 1649.

DRESDEN.

Gallery.

Wooded Landscape—Road between cottages with figures. *M. Hobbema.*

Dr. Schubart-Czermak.

Landscape. *M. Hobbema.*

FRANKFORT-ON-MAIN.

Städel Institute.

Entrance to a Wood—Village in distance. *M. Hobbema.* Etched by Eissenhardt.

GOTHA. *Gallery.*

Landscape—With shepherd and sheep.

HAMBURG. *Consul Weber.*

Watermill. *M. Hobbema*, 1670.

MUNICH. *Pinakothek.*

Landscape—Two huts under some old oaks. *M. Hobbema.*

GREAT BRITAIN AND IRELAND.

BASILDON PARK.

Charles Morrison, Esq.

A Cottage under Trees—On road a woman and two men talking; in centre of foreground a small pond.

BEARWOOD. *J. Walter, Esq.*

Landscape and Figures—In the foreground a piece of water into which a woman is dragging a cow; in the middle distance a watermill. Figures by Adriaen van de Velde. *M. Hobbema, f.* 1667. Engraved by R. Earlom. [Lord Trevor and Lady Hampden Colls. *Old Masters*, 1882.] (Smith, 92.)

BLENHEIM PALACE.

Duke of Marlborough.

Landscape—With a watermill in the centre; greater part of foreground occupied by a stream; a bridge to the right, with figures by Hobbema. [Hamilton Palace Coll.; *Exposition des Cent Chefs-d'Œuvre, Paris*, 1883, Secrétan Coll.] (Smith, 117.)

CAMBRIDGE.

Fitzwilliam Museum.

A Wooded Landscape—With cottages and a branching road; in the foreground a hunting party. *M. Hobbema f.* 1667. [*Old Masters*, 1879.]

CASTLE HOWARD. *Earl of Carlisle.*

Landscape—Trees near a cottage in a flat plain.

CHIPSTEAD. *George Perkins, Esq.*

A view of the Castle of Kostverloren on the Amstel—The building has a lofty square tower, and is surrounded by a moat. (Smith, 116.)

DEEPDENE.

Hope Collection (Lord Henry Pelham Clinton).

Cottages surrounded by Trees—Figures on road. (Smith, 98.)

DULWICH. *College Gallery.*

Woody Landscape—With a large watermill. *Hobbema.* Engraved by R. Cockburn. (Smith, 123.)

DUNCOMBE PARK.

Earl of Feversham.

Landscape—Gentleman and servant with dog in centre; peasants to left; cottage to right. *M. Hobbema.*

EDINBURGH. *National Gallery.*

Woody Landscape—With water. *M. Hobbema*, 1650. [Torrie Coll.] (Smith Supp. 27.)
Woodland Scene. [Torrie Coll.]

GLASGOW. *Gallery.*

Landscape in Storm. *M. Hobbema.* [Graham-Gilbert Coll.]
Ruined Cottage. [M'Lellan Coll.]
Wooded Landscape. [M'Lellan Coll.]
Group of Trees—On the bank of a river. *M. Hobbema.* [M'Lellan Coll.]
Wooded Landscape. *M. Hobbema.* [M'Lellan Coll.]
Wooded Landscape. *Hobbema.* [M'Lellan Coll.]

GOSFORD HOUSE. (*Earl of Wemyss.*)

Landscape—With watermill to left, with stream flowing towards spectator; man and woman with cow and goats. [*Old Masters*, 1889.] (Smith, 125.)

HOLKER HALL. *Duke of Devonshire.*

A Cottage in a Wood—A road to left.

LOCKINGE HOUSE. *Lord Wantage.*

Landscape—Trees on right; road leading to a village in background.
The Watermill—In foreground pool into which water is pouring from an overshot mill; lady and gentleman on pathway; to right two men fishing; on left harvest field; village and church in distance. *M. Hobbima*, 1664. [Verstolk Coll. *Old Masters*, 1888.]

LONDON.

National Gallery.

Landscape, Showery weather—A cluster of large trees in the centre; on the one side a shaded pool, on the other a cottage. *M. Hobbema ft* [Perregaux Coll.] (Smith 73.)

The Avenue, Middelharnis, Holland—A long avenue of straight-topped trees leads up the centre of the picture to the village; on either side of the road a ditch, and beyond plantations. *M. Hobbema f.* 16X9 (? 1669, usually read 1689). [Van der Pot and Peel Colls., *Brit. Inst.*, 1835.] Etched by Löwenstam, G. Greux, and Gaucherel. (Smith, 88.)

Ruins of Brederode Castle—The castle, standing on high ground in the middle of the picture, surrounded by water; sportsman and fishermen; ducks in foreground by Wijntrank; figures by Lingelbach. *M. Hobbema ft.* 1667. [Kops and Peel Colls., *Brit. Inst.* 1840.] (Smith, 59.)

A Village, with Watermills—A small river in front with three water-wheels; ducks in foreground. *M. Hobbema.* [Peel Coll.] (Smith, 61.)

Forest Scene—Outskirts of a wood; pool of water in foreground. [Barchard and Peel Colls.] (Smith, 56.)

Woody Landscape—Cottages amongst the trees; three figures in foreground. [Wynn Ellis Coll. *Old Masters*, 1871.]

A Castle—In a rocky landscape, on the heights to the left; small cascade in foreground on the left. *M. Hobbema*, 1667? [Wynn Ellis Coll.]

Messrs. T. Agnew & Sons.

A Woody Landscape—With a cottage under a group of trees on the left; village in the background to right; pool in middle distance. *M. Hobbema.* [Stover (Duke of Somerset) Coll.]

A View in Westphalia—A richly-wooded country with a man angling, another man crossing a bridge, and a man and woman talking; ruins of a house to left. [*Old Masters*, 1876. Wells Coll.] (Smith, 18.)

Bath House. (*Lord Ashburton.*)

Landscape—Outskirts of a wood; ruined cottage on right; woman and child and dog on road in foreground. *M. Hobbema*, 1655. [*Old Masters*, 1890.]

Bridgwater House (*Earl of Ellesmere*).

The Watermill—With a man fishing and woman washing linen. *M. Hobbema*, 1657. [St. Victor Coll.] (Smith, 51.)

Landscape—With cottage ("The Woodcutters"). Engraved in the "Stafford Gallery." (Smith, 2.)

Landscape—A road leading to a village; in the foreground a cart and two riders. Engraved in the "Stafford Gallery" by J. Landseer.

Buckingham Palace (*H.M. the Queen*).

Landscape with Figures—A wooded landscape; the foreground in shadow; background in bright sunlight; seven figures in the foreground. *M. Hobbema*, 1668. [*Old Masters*, 1883.] (Smith, 114.)

A Watermill—On the right a cottage on a winding road, along which a man advances; on the left a watermill; cottages in the distance. *M. Hobbima*, 1661. [*Brit. Inst.*, 1826 and '27; *Old Masters*, 1886.] Engraved by J. Cousen. (Smith, 113.)

Marquis of Bute.

Landscape—With watermill. [*Brit. Inst.*, 1821 and '47; *Old Masters*, 1870.] (Smith, 102.)

Landscape—A village with a road through it. With figures ascribed to Storck. *M. Hobbema.* [*Brit. Inst.*, 1819 and '47.] (Smith, 103.)

Dorchester House (*R. S. Holford, Esq.*).

A Forest Scene—The outskirts of a wood; in the foreground two figures on a road skirting two pools, in one of which a man is fishing; on the right a raised pathway. *Mijndert Hobbema* 1663. [Cobbe Coll. *Brit. Inst.* 1840, '51 and '62; *Manchester Art Treas.*, 1857; *Old Masters*, 1887.] (Smith, Supp. 18.)

Dudley House (*Countess of Dudley.*)

Landscape—Travellers passing through a wood. [*Old Masters*, 1871.]

Landscape—With cattle by Adriaan van de Velde. [*Old Masters*, 1871.]

Grosvenor House (*Duke of Westminster*).

A Forest Scene with Cottages—Figures by Lingelbach, 1665.

A Forest Scene with Cottages—Figures by Lingelbach.

These two pictures represent the same cottage seen from opposite sides. Engraved by Mason. [Fizian and Agar Colls. *Brit. Inst.*, 1834 and '45; *Old Masters*, 1871.] (Smith, 64 and 65.)

Lord Hatherton.

Landscape, with a Farmhouse, and with figures and animals by Adrian van de Velde. *M. Hobbema*, 1663.

Hertford House (*Lady Wallace*).

Landscape. [The King of Holland and Marquis of Hertford Colls.]

Watermill—Mill to right; bridge in centre; road with figures to left. [Demoiselle Hoffmann, King of Holland, Marquis of Hertford's Colls.]

Outskirts of a Wood. [Fesch. Coll.]

Landscape—A road winding through centre; two figures advance towards spectator through a stream; other figures on road, near a cottage and on a bridge. *M. Hobbema.* [*Old Masters*, 1889.]

Woody Lane.

F. Heusch, Esq.

Landscape—A wood, with a house in sunlight, 1665. [Vivian Coll.] (Smith, 101.)

Landscape—With a cottage beneath trees to the right.

Henry Oppenheim, Esq.

Landscape—A tall oak in centre, sluice to the left, figures on the road. *M. Hobbema*, 1664. [Perkins Coll.]

A. J. Robarts, Esq.

Landscape—View of a village; top of steeple through trees on left; in centre peasants with a cart and two horses. Figures by Lingelbach. [Radstock Coll. *Brit. Inst.* 1829 and '52; *Old Masters*, 1877.] (Smith 78.)

Lord Rothschild.

Landscape—Cottages in a wood; figures on a road in foreground. [*Old Masters*, 1878.]

Alfred de Rothschild, Esq.

Landscape—With river, farmhouses in distance—spires of a church to left.

STRATTON. *Earl of Northbrook.*

Landscape—Divided by a river flowing across it. *M. Hobbema.* (Smith, 40.)

SWINTON PARK.

Samuel Cunliffe-Lister, Esq.

Landscape with Figures and Animals—Water in the foreground; meadows and cottages to right in distance. Figures by Adriaen van de Velde. [Holderness Coll.; *Brit. Inst.* 1821 and 1832; Hanbury Tracy, San Donato, and Secrétan Colls.] (Smith, 10.)

PETWORTH. *Lord Leconfield.*

A Watermill. (Smith, Supp. 20.)

Landscape — Three figures in foreground. (Smith, Supp. 19.)

A Wood—With a field in sunlight. *M. Hobbema.*

HOLLAND.

AMSTERDAM.

Rijks-Museum.

Watermill—The water falls into a pool which occupies the foreground. *M. Hobbema.* Apparently the representation of a paper mill in Overijsel. Etched by W. Unger and by J. A. Boland. [Rombouts and Dupper Colls.]

Watermill. *M. Hobbema.* [Van der Hoop Coll.] The same mill as the above but seen from another side.

Landscape. *M. Hobbema.* [Van Frankenstein and van der Hoop Colls.] (Smith, 111.)

Baron van Brienen Collection.

Landscape. [De Vos Coll.] (Smith, 66.)

Six van Hillegom Collection.

Landscape—With village beneath oak trees; a sportsman and dog on the road. (Smith, 89.)

Hodgson Collection.

Landscape. [Gildermeester Coll.] (Smith, 11.)

DORDRECHT.

Dupper Collection.

Watermill.

Kat Collection.

Entrance to a Forest.

HAGUE. *Steengracht Collection.*

The Watermills. Engraved by Vinkeles. (Smith, 87.)

ROTTERDAM. *Boymans Museum.*

Landscape.
Woody Landscape.

ITALY.

Florence. Dr. J. P. Richter.

A Meadow—Crossed by a road, and bordered by trees; to the left, a brook and a watermill. A man fishing, and another on the road. *M. Hobbema.* (On the back of the canvas is a note in apparently cotemporary writing, *Harlem*, 1660.)

RUSSIA.

ST. PETERSBURG.

Hermitage.

A Wood traversed by a Road, on which a gentleman and lady ride; to left a chateau; to right a cavalier asks the way of a boy. *M. Hobbema*, 1663.

Count Koucheleff Collection.

Landscape. [Leuchtenberg Coll.]

SWEDEN.

STOCKHOLM. *Museum.*

Cottages. (Dr. Bode thinks it is by Izack van Ruijsdael.)

IV.—PAINTINGS BY CUIJP.

AUSTRIA-HUNGARY.

PESTH. *Gallery.*

Landscape with Cattle.

VIENNA.

Academy.

Horsemen Halting.

Liechtenstein Gallery.

Landscape with Castle—Water in foreground. *A. Cuijp.*

BELGIUM.

ANTWERP. *Gallery.*

The Two Cavaliers.

BRUSSELS. *Museum.*

Interior of a Stable, with an Ox and Fowls.

DENMARK.

COPENHAGEN. *Royal Gallery.*

Landscape with horsemen. *A. C.*

FRANCE

MONTPELLIER. *Museum.*

View on the Maas.

PARIS.

Louvre.

Landscape—With shepherd and six cows. *A. Cuijp.* Engraved in "Filhol." [Louis XVI. Coll.] (Smith, 259.)

Starting for a Ride. Engraved by Lavalé in the "Musée Français," and in "Filhol." [Slingeland and Louis XVI. Colls] (Smith, 67.)

The Ride. Engraved by Lavalé in the "Musée Français," and in "Filhol." [Slingeland, Clermont d'Amboise and Louis XVI. Colls.] (Smith, 18.)

Portraits of Children. (Also ascribed to Jacob Gerritsz Cuyp).

Portrait of a Man—With a gun and a partridge. [Louis XVIII. Coll.] (Smith, 68.)

Seapiece ("L'Orage").—Three vessels struggling in a storm.

Baron Bartholdi.

Cows in a Landscape. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

Comte N. de Camondo.

Cattle in a Meadow. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

GERMANY.

AIX-LA-CHAPELLE. *Gallery.*

Still Life—Crabs.

BERLIN. *Museum.*

Sandy Landscape—A farm to right; a well and figures to left. *A. Cuijp.* [Reimer Coll.]

Sunny View of the Dunes—Cottage, well, a man and four cows. *A. Cuijp.* [Suermondt Coll.]

River Scene—Two herdsmen watering cattle; boats on river; town in distance to left. [Suermondt Coll.] Similar to picture at Rotterdam.

Cows in a Landscape—Herdsman, boy and five cows. *A. Cuijp.*

Spring Landscape—Two shepherds on a hillock and two cows in water. Signed twice. *A. Cuijp.*

BRESLAU. *Gallery.*

Sunny Landscape. [Mestern Coll.]

DARMSTADT. *Museum.*

Herdsmen and Cattle. *A. C.*

DRESDEN. *Gallery.*

Boy with a Greyhound. *A. C.*

FRANKFORT-ON-MAIN. *Städel Gallery.*

Evening Landscape—Herdsmen and sheep; man on donkey talking to a boy. *A. Cuijp.* [Erard, Beckford and de la Hante Colls., and *Brit. Inst.*, 1823.] Etched by J. Eissenhardt. (Smith, 141.)

Portrait of a Boy—Bust, with red coat and straw hat.

MAINZ. *Herr Max Oppenheim.*

Landscape—With cattle and horses.

MUNICH. *Pinakothek.*

An Officer holding a white Horse. Lithographed by C. van Heideck. [Zweibrücken Gall.] (Smith, 267.)

Landscape—With hilly foreground and view of a broad plain; cloudy sky.

GREAT BRITAIN AND IRELAND.

ALTHORP. *Earl Spencer.*

Portrait of a Man—(Mis-called a portrait of the artist). [*South Kensington Museum*, 1876–79.]

ARUNDEL. *Duke of Norfolk.*

Portrait of a Boy—Full length, life size, with a hobby-horse. [*Old Masters*, 1880.]

ASHBURNHAM PLACE.

Earl of Ashburnham.

Landscape with Water—Near the gateway of the ruined castle of Nymegen, a horseman, and near him a countryman and other persons. [*Brit. Inst.*, 1815.] (Smith, 260.)

BELVOIR CASTLE. *Duke of Rutland.*

Landscape—With four cows reposing in the foreground.

BLENHEIM PALACE.

Duke of Marlborough.

Traveller halting at an Inn—With sign of the White Swan. *A. Cuijp.*

BOWOOD. *Marquis of Lansdowne.*

Fishing Boats—On a calm sea. Companion pictures. [*Old Masters*, 1884.]

Portrait of a Child—With a bird. (In Lansdowne House, London.)

BROCKLESBY PARK.

Earl of Yarborough.

Scene on the Ice — Figures skating: on right high ruined tower. *A. Cuijp.* [Slingeland Coll. *Brit. Inst.*, 1832. *Old Masters*, 1875 and 1890.] (Smith, 19.)

BUCKLAND ABBEY.

Sir Francis Eliott-Drake, Bart.

The Cavalier—A man in a red coat on a grey horse; a retainer adjusts his stirrup; a mounted attendant and dogs; distance to right. *A. Cuijp.* [*Old Masters*, 1882.]

CARTON. *Duke of Leinster.*

Herdsman and Cattle. (Similar to the Deepdene picture.)

CASTLE HOWARD. *Earl of Carlisle.*

Landscape with Cattle—Nymegen in the distance; a traveller asking his way of some herdsmen; five cows.

A Calm—Craft sailing near the shore; the nearest a *treckschuijt*, loaded with passengers; beacon on point of land to left. *A. Cuijp.* Engraved by T. Lupton. [*Old Masters*, 1890.]

A Traveller—On a white horse, by a ford in a hilly country where are herdsmen and cattle. [*Brit. Inst.*, 1815.] Engraved by Lupton. (Smith, 259.)

Landscape—An early work.

Cows and Horsemen—In a plain.

A Herdsman and two Cows—With a man on a grey horse.

CHIPSTEAD. *George Perkins, Esq.*

A Herd of Seven Cows grouped together on a Bank—Six are lying down; a herdsman sitting with his back to the spectator. [Bernal and Zachary Colls.] (Smith, 149.)

A Woman and Child—In a misty landscape; the lady wears a black dress with white collar and coif; the child a pink dress.

DEEPDENE.

Hope Collection (Lord Henry Pelham-Clinton).

Herdsman and Cattle—Herdsman to right seated, with five cows, four of which are seated; river to left with two boats. *A. Cuijp.* [*Old Masters*, 1881.] (Similar to the Carton picture.) (Smith, 180.)

DOGMERSFIELD PARK.

Sir H. St. John Mildmay, Bart.

Cattle and Figures—In the foreground a shepherd conversing with a shepherdess; cows in centre foreground; distant hills. *A. Cuijp.* [*Old Masters*, 1883.]

DUBLIN.

National Gallery of Ireland.

Milking Cows. [Gillott and Heugh Colls.]

Sir Edward Guinness, Bart.

View on the banks of the Maas, with the town of Dordrecht; boats on the river. [Gray and Lansdowne Colls.] (Smith, 193.)

Sir Edward Sullivan, Bart.

Landscape with Cows—Seven cows on the banks of a river, on which are boats; on the right, men, women and horses. [*Old Masters*, 1885.]

DULWICH. *College Gallery.**

Landscape with Cattle and Figures. *A. cuijp.*

Landscape with Cattle. *A. cuijp.* Engraved by R. Cockburn.

View on a Plain. *A. cuijp.* Engraved by R. Cockburn and by J. Cousen. (Smith, 73.)

* These pictures, except the two last, are arranged chronologically.

The White Horse in a Riding Stable. *A. C.* Engraved by R. Cockburn.

Two Horses. Engraved by R. Cockburn.

Fishing on the Ice.

Cattle near a River. *A. cuijp.* [Hulse Coll.] (Smith, 103.)

Evening ride near a River. Engraved by R. Cockburn and by T. Mayor.

A Road near a River—In the centre two high trees. (*cf.* Smith, 72.)

Cattle and figures—Near a river with mountains. *A. cuijp.*

Cattle near a River. *A. cuijp.* Engraved by R. Cockburn.

Cattle near the Maas (Merwede), with Dort in the distance. *A. cuijp.*

Cows and Sheep. *A. C.*

A View on the Maas—With Dort in the distance. *A. cuijp.*

GISBURNE PARK. *Lord Ribblesdale.*

River Scene—A fortified bridge over a river; a man fishing in the foreground; town on left.

GLASGOW. *Gallery.*

Christ's entry into Jerusalem. *A. C.* [McLellan Coll.]; doubtful.

Head of an Ox. [Euing Coll.]

A Pastoral Landscape. [Graham Gilbert Coll.]

A Pastoral Landscape. [Graham Gilbert Coll.]

GOSFORD HOUSE. *Earl of Wemyss.*

River Scene—The Maas; on the left a jetty in front of an inn, with men about to embark in some boats; in the immediate foreground a man in a boat mending his nets; on the right, ships. [*Old Masters*, 1889.]

KEDLESTON HALL. *Lord Scarsdale.*

Landscape—On the right a gentleman on horseback, followed by a peasant on a mule; near them a shepherd and dog, and peasants and cows; steep mountains and town in distance. *A. Cuijp.* [*Old Masters*, 1884.]

LOCKINGE HOUSE. *Lord Wantage.*

Landscape with Milkmaid—Milkmaid in a red petticoat; sheep and a goat. *A. Cuijp.*

LONDON.

National Gallery.

Landscape with Cattle and Figures—Evening. *A. cuijp.* Engraved by J. C. Bently for Jones's "National Gallery," by P. Mazell, and by E. Goodall. [Dundas and Angerstein Colls.] (Smith, 52.)

A man's Portrait—Bust; lifesize, with skull-cap. *Aetatis*, 56; 1649. *A. cuijp, fecit.* [Bryan and Bulkeley Owen Colls.]

Horseman and Cows in a Meadow—Evening. *A. Cuijp.* [Peel Coll.]

River Scene with Cattle. *A. Cuijp.* [Barchard and Peel Colls.]

Ruined Castle in a Lake. Etched in the "Portfolio," 1874, by A. Brunet-Debaines. [De Preuil, La Perrier and Peel Colls., *Brit. Inst.*, 1821.] (Smith, 118.)

The Windmills. *A. Cuijp.* [Wynn Ellis Coll.]

Cattle and Figures (the "Large Dort"). *A. Cuijp.* Etched by C. O. Murray. [Bristol, Coventry and Wynn Ellis Colls. *Old Masters*, 1871.]

Cattle and Figures (the "Small Dort"). *A. Cuijp.* [Wynn Ellis Coll.]

Cattle and Figures—By bank of a river; castle in distance to left. [Staniforth Beckett Coll.] *A. Cuijp.*

Landscape with Figures and Cattle: Evening. *A. Cuijp. A. V. D. N. f.* The landscape by Van der Neer, and the figures and cattle by Cuijp. [Erard, Lucien Buonaparte and Farnborough Colls.] Engraved in the "Galerie de Lucien Buonaparte."

W. C. Alexander, Esq.

A Storm off Dordrecht—View of the Maas; Dordrecht to the right; in the foreground a Dutch coaster, with mainsail set; stormy sky with lightning flashes. *A. Cuijp.*

Apsley House (*Duke of Wellington*).

A man holding a grey Horse—Tents and figures on the left; village in the distance. [*Brit. Inst.*, 1818. *Old Masters*, 1890.]

Bath House (*Lord Ashburton*).

Portrait of a Man—Miscalled the artist. Half figure in black to right, looking towards the spectator, a locket in right hand: architectural background. Oval. [Sir C. P. Turner Coll. *Old Masters*, 1890.] (Smith, 268.)

Landscape with River—In foreground two cavaliers conversing with peasants; sheep and a cow.

Rocky Landscape. [Prince Talleyrand Coll.]

Landscape with two Boys and three Cows. [Lapeyrière Coll.]

Rt. Hon. G. Cavendish Bentinck, M.P.

Landscape with Cattle. [*Old Masters*, 1872.]

Earl Brownlow.

View on the Maas—With Dordrecht. [Sir Abraham Hume's Coll. *Brit. Inst.*, 1815 and '67.]

Landscape—With castle in the middleground; in the foreground a horseman with two boys begging.

Bridgwater House (*Earl of Ellesmere*).

The Landing of Prince John Maurice at Dordrecht — On the right a large boat, thronged with passengers; on the opposite side a ten-oared boat, in which are the Prince and other persons of distinction; numerous other vessels. [Van Slingeland Coll.] Engraved in the "Stafford Gallery" by J. Fittler, and aquatinted by Medland and Bailey. (Smith, 12.)

Landscape with ruins—Of the castle of Konigsvelt; on the left travellers halting at an inn. Engraved in the "Stafford Gallery." (Smith, 62.)

Landscape with a grove of Trees. [Calonne Coll.] (Smith, 227.)

Landscape with Ruins—Of the castle of Konigsvelt; in the foreground a gentleman on a grey horse; a herdsman and cows. [Calonne Coll.] (Smith, 41.) Engraved in the "Stafford Gallery."

Landscape with two Cows — Near an overhanging rock: herdsman playing a pipe. Engraved in the "Stafford Gallery." (Smith 226.)

Buckingham Palace (*H.M. the Queen*).

The Negro Boy — Holding a grey and a brown horse, whose riders, dismounted, are conversing; near them two dogs; a river, said to be the Rhine, in distance to left; buildings on right bank. [Lord Rendlesham's Coll. *Old Masters*, 1877.] Engraved by J. Godfrey. (Smith, 112.)

Cavalier and grey Horse—The man is fastening a blue ribbon to his horse's head; in the middle distance an encampment. *A. Cuijp.* [*Brit. Inst.*, 1822, '26, '27, '35; *Manchester Art. Treas.*, 1857; *Old Masters*, 1882.] Mezzotinted by S.W. Reynolds. (Smith, 241.)

Landscape — Evening — Near a clump of trees at the foot of a steep hill on the right are some figures and sheep; in the middle distance a river, with buildings and hills beyond. *A Cuijp.* [Slingeland, Gelder meester and Baring Colls. *Brit. Inst.*, 1826 and '27. *Old Masters*, 1885.] (Smith, 22.)

Landscape with three Cows—In a meadow, with Dordrecht in the distance. (Smith, 243.)

Landscape with four Cows—Two standing and two lying down, by the side of a river; herdsman and wife. [Baring Coll.] (Smith, 242.)

A Gentleman and Lady—Riding in a forest. [Philip Hill Coll.] (Smith, 244.)

Two Cavalry Soldiers — One dismounted talking to a peasant; church in middle distance. Engraved by E. Hacker. (Smith, 244.)

Ducks on a River. [Marquis of Hertford's Coll. *Brit. Inst.*, 1826 and '27]. (Smith, 246.)

View on the Maas, near Dordrecht.—A transport, with many persons on board, on the point of lying to. [*Brit. Inst.*, 1819 '26, and '27. Baring Coll.] (Smith, 247.)

Marquis of Bute.

Landscape with Cattle—In the foreground to the right five cows. *A. Cuijp.* (Companion picture to the following.) (Smith, 197.)

Landscape with Cattle—To the right a group of four cows, three lying down. *A. cuijp.* (Smith, 198.)

Landscape with River, Figures and Cattle—In the foreground to the right a road with high trees on either side; a peasant addressing a horseman; on the left a river scene. *A. cuijp.* Engraved by W. Elliot. [*Old Masters*, 1870, *as 'a View of Viset on the Maas, near Maestricht.'*] (Smith, 264.)

Orpheus charming the Beasts. *A. Cuijp.* (Smith, 196.)

Charles Butler, Esq.

Poultry—A cock in the centre; two hens to the left; landscape in the distance. [*Old Masters*, 1880.]

Chelsea House (*Earl Cadogan*).

Landscape—Mountainous shore with cattle and figures. *A. Cuijp.* [*Old Masters*, 1879.]

Landscape with Horses and Figures—road in foreground with four mounted figures and two led horses; hilly background. *A. C.*

Dorchester House (*R. S. Holford, Esq.*).

View of Dordrecht—The town on the left; moored to a quay are several fishing vessels. [*Brit. Inst.*, 1843, '52 and '62. *Old Masters*, 1887.] (Smith, 187, 188, and Supp., 52.)

Dudley House (*Countess of Dudley*).

River Scene—Vessels, morning. [*Old Masters*, 1871.]

River Scene—Moonlight. Companion pictures; oval. [*Old Masters*, 1871.]

Landscape—Distant town, with cattle in the foreground. [*Brit. Inst.*, 1828. *Old Masters*, 1871.] (Smith, 91.)

Grosvenor House (*Duke of Westminster*).

Moonlight Scene—Figures and cattle on the margin of a river with two boats. [*Brit. Inst.*, 1834.] (Smith, 172.)

Landscape with Cattle and Figures—Peasants with their flocks coming from a wood; moor and mountains in distance. [Agar Coll.] (Smith, 90.)

Four Sheep—Three in a pen, one lying down. (Smith, 173.)

Cavaliers at an Inn.

The Spotted Horse. [*Old Masters*, 1871.]

View of Dordrecht—In the foreground a boat, in which are seven people. [*Brit. Inst.*, 1834. *Old Masters*, 1871.] Engraved by J. P. Quilley. (Smith, 171.)

Earl of Harrowby.

River Scene—With cattle in the foreground. [*Old Masters*, 1873.]

Hertford House (*Lady Wallace*).

River Scene, Dordrecht.

Dordrecht.

River Scene with Shipping. [*Old Masters*, 1872.]

Avenue near Dordrecht.

Watering Horses.

Group of Horses.

Cattle.

Landscape with Sheep.

Showing the Way.

Horsemen at a Tavern.

About to Mount.

J. P. Heseltine, Esq.

Cattle on the banks of a River—Winding away to the left; two men fishing. *A. Cuijp.* [*Old Masters*, 1878.]

Earl of Kilmorey.

Cattle-piece—Three cows in a meadow, one being milked; town in distance. *A. Cuijp.* [*Old Masters*, 1882.]

Cavaliers with Horses—Halting by an Inn; with a sign of a cock, "Zun den haen"; on the right some hills. *A. Cuijp.* [*Old Masters*, 1882.]

Sir Coutts Lindsay, Bart.

Portraits in a Landscape. [*Brit. Inst.* 1866.]

Montagu House (*Duke of Buccleuch*).

An Embarkation. [*Old Masters*, 1872.]

A. J. Robarts, Esq.

Cattle on the Maas—Five cows in the water close to river bank; shipping in distance. Signed. [*Old Masters*, 1877.] (Smith, 222.)

Cattle on the Maas—Five cows and a bull, four standing two lying down. *A. Cuijp.* [Lord Radstock Coll., *Old Masters*, 1877.] Companion picture to above. (Smith, 223.)

View of Dordrecht—In the centre the town with tower and six windmills; in foreground, three cows, two horsemen, woman and boy; a shepherd and sheep. [*Old Masters*, 1877.] (Smith, 120.)

View on the Maas, Evening—On the left, a large barge manned with soldiers, into which an officer is stepping from a boat. Signed. [*Old Masters*, 1877.] (Smith, 224.)

Alfred de Rothschild, Esq.

View on a Frozen River. On the right eighteen fishermen with poles and nets. Dordrecht in the distance. *A. Cuijp.* [Marin, Gwydyr and Neeld Colls.; *Old Masters*, 1886.] (Smith, 42.)

View on the banks of the Maas—Four cows to right. A herdsman playing the bagpipe, a boy listening. [Tolozan Coll.; *Brit. Inst.*, 1822 and '32; Hanbury-Tracey Coll.] (Smith, 69.)

Halt of Cavaliers at an inn — Three cavaliers, of whom two have dismounted. (Oblong picture.) *A. Cuijp.* [Tolozan, de Berri and Bevan Colls.; *Old Masters*, 1886.] (Smith, 66, and Supp., 13.)

Landscape with a woman milking a cow. [Zachary Coll.] (Smith, 179.)

LOWTHER CASTLE.

Earl of Lonsdale.

Landscape—With figures; in the foreground two cows and a horse; a dog jumping into a woman's lap; shepherd and sheep. *A. Cuijp.* (Smith, Supp., 21.)

NOSTELL PRIORY. *Lord St. Oswald.*

A grey Horse and a Goat.

A grey Horse and a Dog. Companion pictures.

PANSHANGER. *Earl Cowper.*

Head of a Man—Full face, black cap and dress. [*Old Masters*, 1881.]

PETWORTH. *Lord Leconfield.*

View of a hilly Country near Nimeguen—In the foreground a shepherd boy, three sheep and a goat; a herdsman drinking from a stream. [Lord Ranelagh Coll. *Brit. Inst.*, 1819.] (Smith, 113.)

Two Horsemen.

Two Horses and two Men.

View of a River—Village on further bank; figures in ferry-boat. (Smith, 228.)

Cows grazing near Water.

POWERSCOURT CASTLE.

Viscount Powerscourt.

Boy holding a grey Horse. [*Old Masters*, 1878.]

STACKPOLE COURT. *Earl Cawdor.*

Poultry in a Landscape—Two cocks and two hens to the right; cows, sheep, and ducks on the left. *A. Cuijp.* [*Old Masters*, 1880.]

STRATTON. *Earl of Northbrook.*

View near Dordrecht — On the right several fishing vessels, with sails up, and low shore fringed with bushes; on left, a boat crowded with people. [Verstolk Coll.; *Old Masters*, 1889.]

Prince Henry Frederick at the Siege of Breda—View of the surrounding country of Breda, with the buildings of the town in the distance; on the right is the Prince on a bay horse, followed by two officers mounted; on the left men and tents. [*Old Masters*, 1872 and 1889.] (Smith, 145, and Supp., 24)

Portrait of a Girl.

SWINTON PARK.

S. Cunliffe-Lister, Esq.

A calm on the Coast of Holland—A cottage on the edge of the sea. [Danby-Harcourt Coll.]

THONOCK HALL.

Sir Hickman Bacon, Bart.

Horsemen halting at a Country Inn—The two horsemen have dismounted; two greyhounds to the right; hills in background. *A. Cuijp.* [*Guildhall, London*, 1890.]

WIMPOLE. *Earl of Hardwicke.*

View on the Maas—Six cows in foreground, two standing; Dordrecht seen across the river.

WOBURN ABBEY. *Duke of Bedford.*

Portrait of a Youth (thought formerly to represent the artist.)—To the waist, life size; wearing a cloak and a high-crowned broad-brimmed hat. (Smith, 182.)

View of Nymegen, on the Rhine—A fortress with towers and city walls to right: in foreground two cavaliers; a shepherd boy and girl with cattle to right. *A. Cuijp.* [*Brit. Inst.* 1818. *Manchester Art Treas.*, 1857.] (Smith, 181.)

[*The following are hung in the Duke of Bedford's house in Eaton Square, London*]:—

Landscape with an artist sketching. *A. Cuijp.* [Rt. Hon. R. Rigby, *Brit. Inst.*, 1818 and '32.] (Smith, 151.)

Fishermen on the Ice. *A. Cuijp f.* Engraved by Fittler in Forster's "British Gallery" [said to have been in the Slingeland Coll. *Brit. Inst.* 1815 and '43.] (Smith, 161.)

Brown Horse in a Stable. (Smith, 153.)

Prize Ox in Procession. "Le Mardi gras." *A. C.* (Smith, 154.)

A Traveller departing—From an inn door. *A. C.*

Interior of a Riding School—With four sheep and a goat. *A. C.* (Smith, 152.)

HOLLAND.

AMSTERDAM.

Rijks-Museum.

Hilly Landscape. *A. Cuijp.* [Rombouts and Dupper Colls.]

Shepherds with their Flocks. *A. Cuijp* [Van der Pot Coll.] (Smith, 106.)

Cock and Turkey fighting. [Van der Hoop Coll.]

Bust portrait of a Young Man. [Van der Hoop Coll.]

Cattle-piece. *A. C.* [Van der Hoop Coll.]

View of Dordrecht. [Van der Hoop Coll.]

Six van Hillegom Collection.

View of Dordrecht—With vessels and boats. [Van Slingeland Coll.] (Smith, 13.)

Moonlight Scene—On a river. [Van Slingeland Coll.] (Smith, 15.)

DORDRECHT. *Museum.*

Landscape with Cattle and Figures. *A. C., f.*

HAGUE. *Gallery.*

A Member of the De Roovere Family directing Salmon-fishing—In the environs of Dordrecht.

Steengracht Collection.

A Horse.

ROTTERDAM. *Boymans Museum.*

River Scene—Morning light.

Interior, with a Forge.

Two grey Horses.

The Mussel-eater.

Dead Game.

A Cock and Hen.

Head of an Ox.

Fruit—(Now ascribed to Alexander Cosemans).

RUSSIA.

ST. PETERSBURG. *Hermitage.*

Cows in a Landscape—With herdsman by banks of the Maas; town in distance to right. *A. Cuijp.*

The Meuse—With boats. *A. Cuijp.* (Smith, Supp., 2.)

The Scheldt—With boats. (Smith, Supp., 5.)

Five Cows in a Landscape—by banks of a river.

Horses on the bank of a River—with a boy. *A. C.* (Smith, Supp., 1.)

Moonlight at Sea. *A. Cuijp.*

Landscape—With woman and cows. *A. Cuijp.* (Smith, Supp., 3.)

UNITED STATES.

NEW YORK. *Museum.*

An Artist Sketching from Nature. [Cope Coll]. Replica of the picture formerly in the Secrétan Coll.

V.—ETCHINGS BY CUIJP.

1. **Two Cows**—One standing, seen in profile, the other lying down, three-quarter face; both looking to the right. *A. C.*
2. **Two Cows**—Looking to the left, one standing, one sitting, both in profile.
3. **Three Cows**—Two seen in profile, looking to the left, one standing and one sitting; the third standing full face. *A. C.*
4. **Two Cows**—Looking to the left, one standing, one sitting; in the distance a river and two boats.
5. **Two Cows**—One in profile looking to the right, the other standing full face. *A. C.*
6. **Two Cows**—One in profile looking to the left, the other lying, with its head full face; two herdsmen, one sleeping.

[*The above six form a series.*]

7. **The Five Cows lying down**—The front one is seen full face, the others in profile.

VI.—PAINTINGS BY POTTER.

AUSTRIA-HUNGARY.

VIENNA.

Belvedere.

Landscape—With a cow, two goats, and a sheep, watched by a man playing with his dog. (Smith, 89.)

The Flock—Six animals with a shepherd. *Paulus Potter*, 1644. Engraved by J. Bassini in the "Kaiserliche Bildergalerie" (1823). (Smith, 98.)

Czernin Collection.

The Flock. *Paulus Potter*, 1647. [Van Pompe, Van Leyden, and duc d'Alberg Colls.] (Smith, 26.)

Harrach Collection.

Cattlepiece. *Paulus Potter*, 1649.

BELGIUM.

BRUSSELS.

Gallery.

Two Pigs by a sty. *Paulus Potter*, 1647. [Hodshon, Oppenheim, Allard, and Crabbe Colls.] (Smith, 69.)

Arenberg Collection.

The Repose by the Grange. *Paulus Potter*, 1653. [Fabricius, Randon de Boisset and Destouches Colls.] (Smith, 22.)

DENMARK.

COPENHAGEN.

Royal Gallery.

Cows on the top of a Hill. *Paulus Potter*, 1648.

Cows in a Meadow.

Count Moltke.

Landscape with Cows and Pigs. *Paulus Potter*, 1652. Engraved by Herterich. (Almost identical with the picture in the Hague Gallery.)

FRANCE.

MONTPELLIER. *Museum.*

Cattle in a Meadow. *Paulus Potter*, 1648.

PARIS.

Louvre.

Horses fastened to the door of a Cottage. *Paulus Potter*, 1647. Engraved by Le Bas and Couché, in "Filhol" and in "Landon." (Smith, 94.)

The Meadow—With three oxen. *Paulus Potter f.*, 1652. Engraved in "Filhol," [Julienne, de Choiseul, de Conti, Boileau, de Pange, de Vaudreuil, d'Angeviller, and Louis XVI. Colls.] (Smith, 17.)

The White Horse—With a stag and two does. *Paulus Potter f.*, 1653. [W. Hope and Napoleon III. Colls.]

The Wood by the Hague. *Paulus Potter f.*, 1650. [Esterhazy and Napoleon III. Colls.]

Comte de Greffulhe.

Horses in a Meadow. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

Baron de la Tournelle.

Landscape and Animals. [*Exposition au profit des Alsaciens-Lorrains*, 1874.]

GERMANY.

BERLIN. *Museum.*

Departure for the Hunt in the Wood by the Hague—In the allée of the wood the carriage of the Prince of Orange drawn by six horses; huntsmen and hounds. *Paulus Potter f.*, 1652. [Suermondt Coll.] An old copy is in the Dresden Gallery.

CASSEL. *Gallery.*

On the Pasture land—Two peasants and four cows. Signed twice. *Paulus Potter f., a.*, 1644. (A similar picture is in the Innsbruck Gallery.) (Smith, 82.)

Herdsman and Cattle—A red castle behind trees. *Paulus Potter f.*, 1648. Etched by Burnett. (Smith, 81.)

DRESDEN. *Gallery.*

Herdsman with six Oxen. *Paulus Potter f.*, 1652. Lithographed by Hanfstängl and by Deroy. (Smith, 90.)

Cattle resting. *Paulus Potter f.*, 1652. Lithographed by Hanfstängl. (Smith, 91.) (Companion pictures.)

GOTHA. *Gallery.*

Landscape—With an ox, a goat, and a sheep. *Paulus Potter*, 1641.

Cattle in a Meadow. *Paulus Potter*, 1645.

The Farm. *Paulus Potter*, 1647.

HAMBURG. *Kunsthalle.*

Watering Horses. *Paulus Potter*, 1650.

MUNICH. *Pinakothek.*

Cows, sheep, and goats near a peasant's hut. *Paulus Potter f.*, 1646. Lithographed by K. Auer and J. Wölffle: Etched by J. L. Raab. [Exchanged in 1803 with the Cassel Gallery authorities for a Mater Dolorosa by Ribera.] (Smith, 4.)

SCHWERIN. *Museum.*

Milking. *Paulus Potter*, 1648.

Landscape. *Paulus Potter*, 1649.

Landscape. *Paulus Potter*, 1649.

Halt of Huntsman—At an inn. *Paulus Potter*, 1650.

GREAT BRITAIN AND IRELAND.

BASILDON PARK.

Charles Morrison, Esq.

Landscape with Cattle—Before a stone house are three large trees; two cows, one standing; three sheep to right; behind the trees a coach and two horses. (Upright picture). *P. Potter*, 1652. [Poullain and Harman Colls.] Engraved in the Poullain Collection. (Smith, 28.)

BEARWOOD. *J. Walter, Esq.*

Two Cows and a Bull. *Paulus Potter f.*, 1647. [Braamcamp, Smeth van Alphen, Hogguer and Taylor Colls.; *Manchester Art Treas.*, 1857; *Brit. Inst.* 1860; *Old Masters*, 1882.] (Smith, 29.)

DEEPDENE.

Hope Collection (Lord Henry Pelham-Clinton).

The Stable Door—To the right a stable, with a grey horse and a man; a woman and child is talking to a man; a dog, three hens, and a cock. *Paulus Potter f.*, 1647. [Count de Plettenberg et Witten and Lormier Colls.; *British Inst.*, 1815; *Manchester Art Treas.*, 1857; *Old Masters*, 1881.] (Smith, 87.)

Landscape with a Bull, two Cows and two Sheep. *Paulus Potter f.*, 1647. [Bisschop Coll.; *Brit. Inst.*, 1843; *Old Masters*, 1881.] (Smith, 86.)

Landscape with four Cows—Three standing, one lying down. *P. Potter*, 1648. [Bisschop Coll.; *Brit. Inst.*, 1843; *Old Masters*, 1881.] (Smith, 88.)

DUBLIN. *Gallery.*

Head of a young white Bull—With a wreath of flowers round his neck. [Peacock and Moorland Colls.]

HEYTESBURY. *Colonel Everett.*

Landscape with Cattle—Three cows, two lying down and one standing, on a mound near two pollard trees; a cow and sheep further off to right. *Paulus Potter f.*, 1650. [*Old Masters*, 1886.]

LONDON.

National Gallery.

Landscape with Cattle—A man, four cows, a horse, and some sheep in a meadow; in the background a cornfield. *Paulus Potter ft.*, 1651. [Van Locquet, Gwydir and Peel Colls.] (Smith, 66.)

The old grey Hunter—A huntsman, holding the bridle, and his greyhound are asleep. *Paulus Potter f.* [Clare and Wynn Ellis Colls.]

Apsley House (*Duke of Wellington.*)

Deer in a Wood.

Bath House (*Lord Ashburton*).

Two Oxen butting. [*Old Masters*, 1871.]

Cows and Bull—Under a row of willow trees. [*Old Masters*, 1871.]

Duke of Bedford.

Cattle in a Landscape—Oxen, sheep, goats, and a donkey in a meadow at foot of a sandy hill; to left, ram, sheep and goats, woman and child and shepherd. *Paulus Potter f.*, 1651. Replica of the picture in the Amsterdam Gall. [Valkenier Coll.; *Brit. Inst.* 1815, '24, '43 and '52.] (Smith, 51.)

A Hawking Party. *Paulus Potter f.*, 1653. *Brit. Inst.* 1856. (Smith, 80.)

Bridgwater House (*Earl of Ellesmere*).

Cattle in a Meadow—Three oxen, one of which is lying down near an old willow tree. 1650. Engraved in the "Stafford Gallery." (Smith, 23.)

Buckingham Palace (*H. M. the Queen*).

Meadow with a young Bull and two Cows. *Paulus Potter*, 1649. Engraved by J. Ph. le Bas in the "Galerie Lebrun." [Van der Marck Coll.; *Brit. Inst.*, 1826; *Old Masters*, 1876.] (Smith, 70.)

The Halt—Two mounted sportsmen with dogs, halting at a village inn; at door a woman. *Paulus Potter f.* 1651. Engraved by W. J. Taylor as the "Shooting Ponies." [Randon de Boisset and Rendlesham Colls.; *Brit. Inst.*, 1819, '26, and '27. *Old Masters*, 1885, *as* "*Sportsmen*".] (Smith, 25.)

Milking—On the left a stable; a boy carrying off a puppy is attacked by its mother; a woman milking a cow laughs at him. *Paulus Potter f.*, 1642. Engraved by W. Greatbatch as "The Milkmaid," and by J. Godfrey. [Lormier, Braamcamp, Van der Marck, Randon de Boisset, and Gildermeester Colls.; *Brit. Inst.*, 1815, '26, and '27; *Manchester Art Treas.*, 1857; *Old Masters*, 1883.] (Smith, 19.)

Three Cows in a Field. *Paulus Potter*, 1651. [Beaujon and Erard Colls.; *Brit. Inst.* 1826.]

Two Pigs—Lying down with their hind legs tied. [Slingelandt, and Lambert, and Du Porail Colls.; *Brit. Inst.*, 1826 and '27.] (Smith, 39.)

Dorchester House (*R. S. Holford, Esq.*).

The Rabbit Warren—A sandy hill, with scattered trees; in the foreground two donkeys, with a she-goat and two kids; beyond, a rabbit; on the right, a woman and goats. *Paulus Potter f.*, 1647. [Eynard and Zachary Colls.; *Manchester Art Treas.*, 1857; *Old Masters*, 1887.] (Smith, 65, and Suppl. 25.)

Grosvenor House (*Duke of Westminster*).

Landscape with a Dairy Farm—View near the Hague. *Paulus Potter*, 1647. [Slingeland, Tolozan, and Taylor Colls.; *Brit. Inst.* 1834; *Old Masters*, 1870.] Engraved by F. Scott. (Smith, 37.)

Landscape — Animals by a stable door. *Paulus Potter*. [Slingeland and De Calonne Colls.] (Smith, 38.)

Hertford House (*Lady Wallace*).

Landscape—With cow drinking. [Lormier Nyman, Lord Radstock, Patureau Colls.] (Smith, 64.)

Repose of the Shepherds. *Paulus Potter*, 1648. [Brienen van de Grootelindt Coll.] (Smith, 9.)

Pasturage. [Caraman and Kalkbrenner Colls.]

Earl of Kilmorey.

Cavaliers and Cattle—Riders halting by a house on the left; two cows on the right. *Paulus Potter f.*, 1650. [*Old Masters*, 1882.]

Alfred de Rothschild, Esq.

The Water-Mill, with cows, goats, sheep, and an ass; tower of a chateau in distance. *Paulus Potter*, 1653. [Reuver, Hesse Cassel, Empress Joséphine, Eynard, and Lucy Colls.] (Smith, 7.)

SOMERLEY. *Earl of Normanton.*

Taree Cows—One lying down. [*Old Masters*, 1884.]

STRATTON. *Earl of Northbrook.*

The Young Bull. *Paulus Potter, f.*, 1647. [Sir Thomas Baring Coll.; *Old Masters*, 1871.] (Smith, 36.)

SWINTON PARK.

S. Cunliffe-Lister, Esq.

The Dairy Farm—A farm-house to right, with five cows, a calf, a goat, a ram, and four sheep. *Paulus Potter f.*, 1646. [Van Slingeland, La Perrier, De la Hante, Lapeyrière and Stover Colls.; *Brit. Inst.*, 1828 and '35.] (Smith, 59.)

HOLLAND.

AMSTERDAM.

Rijks-Museum.

The Bear Hunt. *Paulus Potter f.*, 1649. Repainted by J. W. Pieneman. [Van Reenen Coll.; Royal Collection at the Hague.] (Smith, 2.)

Orpheus charming the Animals. *Paulus Potter f.*, 1650. [Lormier, Van der Wouw and Van Heteren Colls.] (Smith, 27.)

Eight Shepherds and their Flocks. *Paulus Potter f.*, 1651. Etched by J. A. Boland. [Van der Pot, Coll.] (Smith, 51.)

The Shepherd's Hut. *Paulus Potter f.*, 1645. [Van Heteren Coll.]

Landscape with Cattle. *Paulus Potter f.*, 1653. [Van de Poll Coll.]

The little Dog. *Paulus Potter f.*, 1653. [Van der Hoop. Coll.]

Horses in a Field. *Paulus Potter f.*, 1649. (Etched by Potter in reverse and with modifications, and engraved by Aubertin.) [Van Franckenstein and Van der Hoop Coll.] (Smith, 84.)

Four Cows in a Field. *Paulus Potter f.*, 1651. [Van der Hoop Coll.] (Smith, 53.)

Six van Hillegom Collection.

Dairy Maid washing her Milk-pails. *Paulus Potter*, 1647. Engraved by Couché. [Choiseul and de Conti Colls.] (Smith, 30.)

Equestrian Portrait of Diderik Tulp. *Paulus Potter*, 1653. (Smith, 85.)

HAGUE.

Gallery.

The Young Bull. *Paulus Potter*, 1647. (Engraved by Couché, Baltard, F. A. David, Facius, Liemir, Cornilliet. Etched by Denon.) [Fabricius Coll.] (Smith, 1.)

The Cow reflected in the Stream. ("La vache qui se mire.") *Paulus Potter*, 1648. Etched by Pauquet and Fortier. [Van Slingeland and de Wolf Colls.] (Smith, 92.)

Meadow with Cows and Pigs. *Paulus Potter*, 1652. Engraved by Couché, Guyot, Garreau, and by Laurent in the "Musée Français." [Van Slingeland Coll.] (Smith, 93.)

Steengracht Collection.

Three Cows in a Meadow. *Paulus Potter*, 1652. (Smith, 47, and Suppl. 20.) [De la Hante and Zachary Colls.]

ITALY.

ROME. *Borghese Palace.*

Landscape and Cattle.

TURIN. *Pinacoteca.*

Four Oxen in a Landscape. *Paulus Potter*, 1649. Engraved by Laurent in the "Musée Français," by Panquet and Dupare in the "Musée Napoléon," and by Couché, and by Cesare Ferreri. (Smith, 95.)

RUSSIA.

ST. PETERSBURG. *Hermitage.*

The Cow—A representation of a dairy farm with figures and cattle. *Paulus Potter f.*, 1649. Engraved by Reveil, by Tischbein, C. Kuntz, &c. Lithographed by Tollinger. [Van Hoeck, De Reuver, Prince Elector of Hesse Cassel, and Malmaison Colls.] (Smith, 15, and Suppl. 4.)

The Life of a Huntsman—In fourteen compartments, of which the last is by Poelenborch. (i.) Wild boar hunt; (ii.) Lion hunt; (iii.) Bull hunt; (iv.) Monkey hunt; (v.) Bear hunt; (vi.) Wild goat hunt; (vii.) Wolf hunt; (viii.) Leopard hunt; (ix.) Rabbit hunting; (x.) Coursing; (xi.) Conversion of St. Hubert; (xii.) The Trial of the Huntsmen; (xiii.) Punishment of the Huntsmen. Etched by Tischbein, and by Unger. [De Reuver, Prince Elector of Hesse Cassel, Malmaison Colls.] (Smith, 6, and Suppl. 5–18.)

The Halt of the Huntsmen. *Paulus Potter fecit*, 1650.

Cows in a Landscape—A woman milking. *Paulus Potter f.*, 1651. (Smith, Supp. 1.)

A Wolf-Hound. *Paulus Potter fecit*, 1650. [Van der Marck, Nogaret, de Ménars, Smeth van Alphen and Malmaison Colls.] (Smith, 34, and Suppl. 22.)

Landscape. *Paulus Potter fecit*, 1650.

Ox in a Meadow. *Paulus Potter*, 1648.

The Stable Boy.

VII.—ETCHINGS BY POTTER.*

1–8. *A Series of Eight Oxen and Cows. (Bullenboekje.)*

1. **The Bull.** (In five states; the first, before numbers, very rare, signed, *Paulus Potter, f. et excud;* the second with the date 1650.) (Bartsch, 1.)
2. **A Cow standing**—near which is one lying down. (3 states.) (Bartsch, 2.)
3. **A Cow lying down near a fence.** (3 states.) (Bartsch, 3.)
4. **A Cow grazing.** (3 states.) (Bartsch, 4.)
5. **The Cow with the crooked horn.** (3 states.) (Bartsch, 5.)
6. **The Cow**—With two sheep: a village in the distance to the left. (3 states.) (Bartsch, 6.)
7. **Two Oxen fighting.** (3 states.) (Bartsch, 7.)
8. **Two Cows seen from behind** — One standing one lying. (3 states.) (Bartsch, 8.)

9–13. *A Series of Five Horses.*

9. **The Frisian Horse.** *Paulus Potter f.*, 1652. (Two states; the first proof "à la courte queue" is very rare.) (Bartsch, 9.)
10. **The neighing Horse.** *Paulus Potter f.*, 1652. (A reproduction of the painting in the Van der Hoop Collection in the Amsterdam Gallery, dated 1649.) (2 states.) (Bartsch, 10.)
11. **The docked Horse.** *Paulus Potter f.*, 1652. (2 states.) (Bartsch, 11.)
12. **Carthorses.** *Paulus Potter f.*, 1652. (2 states.) (Bartsch, 12.)
13. **The Old Horse**—(La Mazette). *Paulus Potter f.*, 1652. (2 states.) (Bartsch, 13.)
14. **The Herdsman**—A herd of cows coming over some rising ground to right followed by a cowherd; others standing and lying in the foreground. *Pauwelus Potter in. et fecit A°.* 1643. (The artist himself cut this plate down: in the earlier states a group of three cows occur to the left. Eight states, three before the plate was reduced

* These have been reproduced in facsimile by Amand-Durand. Text by Duplessis.

and five later. The only proof known of the first undated state is in the British Museum. The fourth state dated 1649.) (Bartsch, 14.)

15. **The Shepherd** — Piping; sheep lying about. (5 states.) Signed, *Paulus Potter inv et f. A°.* 1644. (Bartsch, 15.)

16. **Head of a Cow.** *Potter fe.* Very rare. Several copies have been made by Bemme, Schouman, Bartsch, Claussin, and others.) (Bartsch, 16.)

17. **Cow lying by a Tree.** (2 states.) (Bartsch, 17.)

18. **Zabucaïa**—A Brazilian monkey with a branch of the Zabucaïa tree. *Paulus Potter fecit*, 1650. (2 states.) (Bartsch, 18.)

19. **Head of an Ox.** Not mentioned by Bartsch. Very rare. Proofs in the Bibliothèque National de Paris and the Amsterdam Museum. (Duplessis, 19.)

20. **Head of a Cow.** Mentioned by Weigel, not mentioned by Bartsch. Only known proofs in the Amsterdam Museum and the collection of Baron Edmond de Rothschild. (Duplessis, 20)

21. **Horse by a Tree.** (This plate has been finished with the dry point. Its genuineness is doubted by Weigel, and after him by Van Westrheene.) (Nagler, 19.)

22. **An Ox standing.** (Doubtful.) (Mentioned by Weigel.)

23. **Portrait of the Artist.** (Doubtful, see p. 119.)

Bartsch also mentions a series of eight oxen and cows falsely ascribed to Potter.

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